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EDITORIAL

MR. ALEXANDER WERTH was not a student of this College, nor at any time in his busy life has he been attached to it in a way entitling him to a review in these pages. Nevertheless, the light that his recent book, "Musical Uproar in Moscow," throws on artistic conditions in the Soviet Union to-day is too important to be overlooked. We have heard much in recent years of this brave new world where a composer receives handsome commissions for new works from the State, where his holidays can be taken free of charge, and where he may even live with his family in special sound-proof apartments in the Moscow Composers' House, with its own restaurant, concert hall and library. We hear rather less of what he pays for these privileges, though the few new Soviet works that occasionally find their way to the London concert platform would suggest that the price is a heavy one. Art for art's sake, in fact, has been forbidden since 1920, the year when even such well-known operas as "Carmen" were given new libretti of more suitable ideological content. The composer, a glorified civil servant, takes his orders from those who butter his bread; whatever he writes must be immediately comprehensible to "the people" (irrespective of "the people's" cultural level), and must teach them to "love the Soviet country, to be good Communists, to love Stalin, to hate the American warmongers, and to despise everything foreign that is not distinctly pro-Soviet." In his book Mr. Werth actually uses these last phrases in connection with literature, but they apply none the less to music.

Second-rate minds flourish more easily than distinguished ones under such conditions, and during 1947 it occurred to Comrade Zhdanov (war-time defender of Leningrad and peace-time artistic dictator) that Russia's "big four," Shostakovitch, Prokofiev, Khachaturian, and Miaskovsky, the winners of countless Stalin prizes, had in fact been stealthily ignoring the rules for many years, paying only "lip-service to Socialist realism" and catering instead for the "individualistic experience of a clique of aesthetes." A composers' conference was hastily called in January, 1948, and for three days the writers of popular party songs glowed with satisfaction as their achievements were lauded over the heads of their erring symphonic rivals. Only Knipper and Khachaturian faced the challenge. The rest joined in the mud-throwing or else evaded the issue in platitudes, while the final despairing words of Shostakovitch are among the most pitiful ever recorded from a worth-while composer: "I am listening to criticism now, and shall continue to listen to it, and shall accept critical instructions. . . ." The verbatim report of the conference was eventually published, and except for a few irrelevancies, is reproduced at length in Mr. Werth's book—small wonder he refers to it as one of the most

revealing documents of present-day Russia. No musician should fail to read it, for whatever feelings of gloom and alarm it engenders can soon be dispelled by taking down Bertrand Russell's "Authority and the Individual" from the library shelves. In the last of these stimulating lectures it is indeed comforting to read that the activities of politicians should be limited "to the sphere in which they may be supposed competent."

DIRECTOR'S ADDRESS

SEPTEMBER, 1949

WE have to welcome to-day a select group of new students ; select because the pressure on our space is still so great that only some of the many candidates can be admitted. I hope these new students will get into their stride quickly and add to our talent and enthusiasm. I would urge them particularly to see and hear what other students do at our concerts, and so get as wide a range of musical experience as possible.

We have had sad losses by death since last I talked to you. Mr. Malcolm Davidson had not been with us long, but he was a man whose versatile experience and gifts gave distinction to all his teaching. Mr. Robert Murchie had been for long years our chief professor of the flute, and the list of his distinguished pupils is unequalled. He had played as soloist or principal under every great conductor of our time, and this rich accomplishment he devoted unstintingly to the development of the highest possible standards in his younger colleagues. The loss of Miss Dorothea Webb was as tragic as it was unexpected, for she was with us, and apparently her usual lively and sympathetic self, only a few days before she died. Miss Webb was originally a student of great distinction at the Royal Academy, and she brought to us not only her skill as a singer and teacher of singing, but an exceptionally wide range and deep insight into the whole field of poetic and dramatic literature. She had a feeling for words and a sense of style that warmed and informed every side of her work, and to these great gifts she added a most human and affectionate interest in all her many pupils, colleagues and friends. We shall miss her sorely.

To-day we begin a new College year, and some of you are beginning your careers as serious musicians. There is a ballet sometimes performed at Sadlers Wells in which a troupe of dancers is seen dancing in the streets and begging for pennies from the passers-by. The ballet is entitled "The Prospect Before Us." Well, I don't think things are quite as bad as that, but there is no doubt that the economic problems of the world, and particularly those of our British world, will have their effect on the pursuit of the arts, including our own art of music. Yet if you look at the general artistic problem with an open mind, and with some knowledge of the past, you will soon discover that it is not the most opulent and easy-going periods which have produced the best

things in our artistic heritage. Indeed, one might almost say that without struggle and conflict, and the effort and discipline that these uncertainties and obstacles demand, there can be no real stimulus to endeavour, and therefore no victory of mind over matter, of character over circumstance. There is something in the sheer resistance of a block of stone which stimulates the sculptor to hew it into a significant and expressive form. The stark determination to master a technique is itself a part of the artist's genius. Far more young talents have been spoiled by facility than by frustration. A musician must find bread and butter in order to work tolerably, but he will do better work on that plain fare than on unlimited champagne and oysters.

The basic fact is that the arts are products of the imagination, and an imagination sufficiently vivid will triumph over almost any conceivable material circumstance. Think of Bunyan in Bedford jail. Think of the blind Milton and the deaf Beethoven. And there have been many less extreme examples where whole communities seem to have been stimulated, rather than discouraged, by the risks of a hard or precarious way of life.

From the purely artistic angle it is significant that in some of what we now call the greatest periods of musical history the actual material means available to the artist seem so poor and inadequate in comparison with the masterpieces he was then creating. We talk about our Tudor ancestors sitting round a table singing madrigals. It is a very pretty picture. But they were amateurs singing from single parts without tempi or expression marks or bar lines, and so far as we know without a score or a conductor. And when a voice was absent they played the part on a viol, or vice versa. What can it have been like, in actual sound?

The case of Bach is similar. He himself said he was well content if one performer in each part could read well. He never had more than a mixed company of fifty to sixty singers and players in all, and yet he hazarded with these the double choruses and orchestras and the most exacting and complicated texture that any musician has ever conceived.

Even the great Viennese period of Haydn, Mozart and Beethoven presents the same kind of enigma. The famous orchestra at Mannheim, which so impressed Mozart, was considered unique in its observance of marks of expression, but the wood-wind instruments were never in tune. It was, in fact, physically impossible to play consistently in tune on these instruments until a more modern mechanism was devised. Beethoven could never have heard, even if his own hearing had been perfect, even a tolerable performance, by our standards, of the greater works of his maturity. He, like his predecessors, wrote from his imagination. The music was created in his mind, and no where else.

And there was a political and economic background to the life of Beethoven not unlike the upheavals of our present days. Napoleon's armies were marching about Europe, governments and dynasties were falling, commerce ruined, social standards in flux.

War left in its train devastation, disease, poverty and unrest. And yet it was in the very midst of these cataclysms that the great Viennese musicians, and our own great romantic poets, were born and had to live and face the world. Those of you who have read Ruskin will remember how he was driven to the conclusion that great art is the ultimate product of great issues, of great crises, of fundamental challenges to the spirit of men.

We to-day are being challenged by circumstances beyond control or prophecy. We must accept the fact that we live in an unstable and unpredictable world. But if history is any guide, it has often been precisely such uncertainties and dangers that have called forth the finest manifestations of human courage, steadfastness and faith. Our own immediate path is quite clear. Each of us is the custodian of his own small part in the march of truth and beauty, and the emancipation of our world will only come as each one of us loyally accepts and follows these ideals. We are greatly privileged, because we are among the comparatively few people in the world who are allowed to devote their whole lives to a vocation they have themselves chosen. A musician may well be proud of his own art, but he should also be very humble in face of those who toil and spin that he may live. And he should be thankful if in return for this protection he can bring some measure of relief and refreshment to lives more dull or arduous than his own. That is his function in any civilisation, and especially in a civilisation so regimented and harassed as our own. Work hard, therefore, and foster your special gifts, that you may perhaps help by your art to relieve some of the discords of the world. Nothing less than this can justify any of us in being here at all.

MUSICAL LIFE IN SWEDEN

By GREVILLE KNIVETT

EVEN though the only Scandinavian composers one may have heard of are Grieg of Norway, Sibelius of Finland, and possibly Carl Nielsen of Denmark, they have at any rate been sufficient to focus one's attention on those countries. But Sweden has not yet succeeded in producing a composer whose name has travelled abroad and stuck there, and she is therefore musically off the map. This, of course, will be violently denied by the Swede himself, who will be at pains to tell you about the Baroque composer Roman, and about Berwald, whom he regards as the greatest composer Sweden has produced—greater even than his contemporary Beethoven! The Swede will doubtless revel in the glories of the late Romantics, Stenhammar, Alfvén, Atterberg, Rangström, Petersson-Berger, not to mention the rich heritage of folk music and the famous minstrel singer of the eighteenth century, Bellman, who so delighted his patrons in the Stockholm taverns. All these very properly have contributed to the musical background of the country.

But from a British musician's viewpoint there is, frankly, little of the late nineteenth and early twentieth century music which is of universal appeal, although much which has a national touch similar to that of Grieg. It is to the more immediate contemporaries that one turns—in particular to Gösta Nystroem and Hilding Rosenberg. Nystroem, primarily an orchestral composer, studied and lived for a long time in Paris and was a pupil of Roussel. His "Sinfonia Espressiva" is an outstanding work, forceful, and at times pungent, which cries out to be performed here, and is only waiting for some conductor to leave Tchaikovsky alone for a while and to concentrate on an intellectual and original work, the creation of a deeply sensitive mind. Hilding Rosenberg has taken a different line. He is of Jewish descent and certain characteristics of that race have permeated his music, which has its parallel in that of Ernest Bloch. He is a most prolific composer and can turn his hand to anything—chamber music, songs, symphonies, choral music and opera. This ease of writing has sometimes led critics to complain of a certain looseness of style and a fondness of being too easily influenced by other contemporaries. Certainly there is a world of difference between the "Concerto for Strings"—a closely knit and abstract work—and the mysticism of his choral symphony "The Revelation of St. John," the dramatic and vast four-part opera-oratorio "Joseph and his brethren," after Thomas Mann, or the opera "The Enchanted Isle," rightly described as one of the great operas in Swedish musical history.

Of lesser importance are the composers Gunnar de Frumerie, Dag Wirén, Erland von Koch and Lars-Erik Larsson (whose present works are disappointing after the brilliant start he made in the late 1920's). The youngest group of composers have broken away from all vestiges of romanticism and nationalism, even to the extent of condemning the nineteenth century as being decadent. Eagerly they lap up the styles of the later Stravinsky, Bartok, Schönberg and Hindemith, and at the same time profess a fervid admiration for the "pure" music of the sixteenth and seventeenth centuries. Ingvar Lidholm, Sven-Erik Bäck, and Karl-Birger Blomdahl are the most promising, although none of them can possibly be compared with the young Dane, Niels Viggo Bentzon, who at any minute may become an international figure, especially in his piano music.

The music season usually begins in September and continues to the end of April. There is much going on in Stockholm with recitals every day of the week and symphony concerts at least twice a week. Programmes are apt to be conventional to suit the taste of a somewhat indifferent public, although a certain sprinkling of modern works is included. French music on the whole is not appreciated, but neither, oddly enough, is Richard Strauss or Wagner, even though Bruckner is revered. And Carl Nielsen is generally considered to be greater than Sibelius! Chamber music concerts are badly patronised and solo artists rarely get a full house unless they are of international fame. In all fairness, however, it must be said that the population of Stockholm is only 700,000

and there is virtually not enough musical public to go round. The Stockholm Concert Society Orchestra of some 75 strong can be galvanised into a fine ensemble when a top rank conductor appears. Otherwise they are apt to become lethargic—nor are matters improved by the dead acoustics of the concert house giving the impression of a closed box, quite devastating for strings. The exact opposite applies in Gothenburg with its magnificent concert house—just now perhaps the finest in Europe—which is a joy to the ear, to the eye, or to any performer. The acoustics are quite perfect, making even a second-rate orchestra sound really well. Actually the Gothenburg Orchestra, under its joint conductors, Issay Dobrowen and Sixten Eckerberg, is the best in Sweden, and the programmes are far more enterprising than those of Stockholm.

The Royal Opera is state financed and performs regularly throughout the season. Their repertoire is enormous and they are able to put on almost anything at short notice with very fine results, although modern opera is seldom done, being considered too much of a loss playing to a half-filled house. The production of "Peter Grimes" in 1946 was excellent (Set Svanholm being outstanding as Grimes) and it had, on the whole, a good press. But the public, severely jolted out of their traditional favourites, did not respond so kindly.

Sweden is rightly considered as a country which has produced fine singers right from the days of Jenny Lind, and one perhaps naturally assumes that she produces choirs of equal merit. Although there are fine choirs, well trained and of high standard (two have taken part in the International Eisteddfod), on the whole there is nothing like the choral tradition which exists in this country—certainly never to be found in schools. But there is one choir which deserves special mention. This is the Kalmar Madrigal Choir. It was founded in 1946 by a Mr. Sven Hallström, the chairman of the local Anglo-Swedish Society in Kalmar. A great friend of England, with a thorough knowledge of English literature and music of the Elizabethan period, he organised a few young members of the society into a choir, persuading the local organist to be its conductor. With the help and encouragement of the British Council, whereby a quantity of madrigals were lent to them, the choir started tentative rehearsals. Tentative, because few of them had ever heard any madrigals at all (least of all the conductor, who did not even know what the word meant). There was enormous enthusiasm, and such rapid progress was made that they decided to compete at the International Eisteddfod in the following year. Only 20 strong, they made such an impression that they won second prize in the mixed contest. A great honour, richly deserved. Their yearly concerts in the great banqueting hall of the sixteenth century castle of Kalmar—sitting round a table lit only by candles and singing madrigals by Morley, Gibbons, Byrd, etc.—is a truly unforgettable experience.

The biggest handicap one is faced with in making British music more widely known is the very conservative public, who do not like contemporary music anyway, and who know little of the

pre-Bach era. Steeped in a traditional belief that the only music worth listening to comes from Germany, England is still rather "Das Land ohne Musik." However, that is considerably offset by the younger generation, who are slowly coming round to appreciate both the glories of the Elizabethan and Purcellian age, and to the music being written to-day. There is a genuine interest amongst University and music students, especially in the University of Upsala, which runs an enterprising music society, and amongst two societies in Stockholm—"Fylkingen" and a newly formed chamber music club. "Fylkingen" concentrates on chamber concerts of old and contemporary music rarely played. Unfortunately, they have no money and rely on the goodwill of artists who can give up their time. Last year a programme of early British keyboard music, including works by Purcell, was excellently played on the harpsichord by Miss Ruth Dyson, who won great praise, and at a subsequent concert Tippett's second string quartet was performed. This caused great interest but provoked a wide divergence of opinion from the critics. One wrote: "An outstanding work by one of the most interesting of England's younger composers. We should hear more of him." Another dismissed him in so many words: ". . . mere idle chatter about the weather."

The British Council's Library in Stockholm is well stocked with sheet music—songs, choral works, piano works, chamber music, scores, etc., etc., and contains about 2,000 records of British music. Any of these can be, and are, regularly borrowed free of charge, and a regular clientele has been built up of young music lovers as well as of professional artists. In addition, lectures and gramophone recitals are regularly given, not only in the towns but in outlying districts as well. One gets many requests, too, ranging from an urgent message from the broadcasting authorities as to whether we could give details of Vaughan Williams's sixth symphony prior to the Swedish relay of its first performance, to an equally urgent request somewhere in the far North asking if we could supply a record of Gracie Fields singing "The biggest aspidistra in the world"!

Not all contemporary British music is exportable. Elgar, for example, holds roughly the same position in Sweden as Bruckner does here, and composers such as Bax, Delius and Moeran are not of much appeal. Britten, perhaps, is the most liked, followed by Walton, most of Vaughan Williams, Holst, Ireland, Rawsthorne, Berkeley and Tippett. Apropos of Vaughan Williams, a young student once voiced the opinion that the fourth symphony was the finest example of concise and concentrated symphonic form since Beethoven's fifth! There is a lot yet to do, but a good start has been made. Sweden has been spoilt by always having artists of high international standard, and it is therefore absolutely essential that only the best of what we can offer is good enough if we wish to compete. The visits of William Walton, who received an ovation after conducting "Belshazzar's Feast" in Stockholm; the visits of Sir Malcolm Sargent, Clarence Raybould, the Blech Quartet, Benjamin Britten and Peter Pears, Solomon, and, this next spring,

the Boyd Neel Orchestra, to mention only a few, are helping magnificently in giving the Swedes the chance of realising that we have indeed much to offer.

THE CHELTENHAM FESTIVAL

By ALAN FLUCK

CHELTENHAM is a festive town. Its renowned elegance and splendours suggest a leisure in which there is time enough to consider the cultures of mankind. Tradition is here, for within its rural areas were born or lived Parry, Holst, Howells, Finzi, Vaughan Williams, and just over the county borders, Elgar, whose towering Malverns command the plain in which the town lies.

At the end of the war in 1945, the nation's political and economic leaders were commencing to replan the post-war world. Realising the spiritual needs of the nation and the importance of art in relation to life, Cheltenham made a practical gesture by announcing a festival with a definite aim, namely, the performance of British Contemporary music.

At the first festival, lasting only three days, the London Philharmonic Orchestra, under Basil Cameron, was engaged. Composers represented included Vaughan Williams, Holst, Bliss and Walton. Benjamin Britten conducted the first concert performance of the interludes from his "Peter Grimes," which had received its première only a few days previously. The festival was enterprising but not ambitious. At least, it departed from the usual run of concert programmes ; at most, it acquainted visitors with the fact that Cheltenham was more than theoretically interested in modern English music. The authorities were sufficiently encouraged to launch a second festival in the following year, 1946.

Sir Malcolm Sargent was engaged as conductor-in-chief and the festival was extended to a week. Programmes were more ambitious. Novelties were the order of the day. Britten's piano concerto, Rubbra's second symphony, Tippett's concerto for double string orchestra, Bliss's "Checkmate" suite and Moeran's Sinfonietta were all conducted by their composers. There were talks by leading music critics and a chamber concert. Whereas the first festival was experimental, the second became a foundation stone for the future. The national press was extremely favourable in its attitude and commended the town for its enterprise.

For 1947, Barbirolli and the Hallé were approached and agreed to come. Accordingly, the standard of orchestral performances rose to absolute perfection. Works by Tippett, Moeran, Britten, Ian Whyte, and Alan Rawsthorne were placed adjacent to those of Brahms, Berlioz and Elgar ; for it had become the policy of the festival to place the new works in antithesis to the standard classics instead of placing them, as it were, in isolation. This gave



THE UNVEILING OF THE HOLST PLAQUE AT CHELTENHAM, THURSDAY, JUNE 30, 1949.
THE COMPOSER'S DAUGHTER, IMOGEN, IS STANDING ON DR. VAUGHAN WILLIAMS'S IMMEDIATE LEFT.

us a kind of musical yardstick whereby we could measure our values.

Last year, opera was included in the festival, now extended to a fortnight. The English Opera Group gave "Albert Herring" and Benjamin Britten's new realisation of the "Beggar's Opera." The Hallé played new works by Arthur Benjamin, Philip Sainton and Vaughan Williams, and one recalls with pleasure the superb first performance by the young Dutch violinist, Theo Olof, of Rawsthorne's violin concerto. There were several chamber concerts, including one very impressive programme given by Margaret Ritchie and the London Harpsichord Ensemble.

In the post-war world, Cheltenham was the first town to enter the festival arena. Soon it was followed by the Edinburgh Festival. Some expressed fears that Edinburgh with its international programmes would overshadow Cheltenham. Fortunately this was avoided by each festival having its own particular object and character clearly defined. Cheltenham pursues the course of specialising in the finest possible presentation of British contemporary music. Edinburgh, on the other hand, aims at a festival of "music and drama," preceded by the word "international" in capital letters. It has no particular speciality. Cheltenham has, however, its international flavour, as can be seen by the ever-growing number of foreign guests.

Still, room could be found for one or two minor improvements in the festival. Fortunately, the policy of letting composers conduct has been abandoned. Could not also the Critic's Forum, a kind of musical brains trust, be dropped? Many of the questions asked are not worth the asking and most of them come from one or two particular people, in which case it is rather an expensive indulgence, by the festival committee, on their behalf.

The chamber concerts always seem to be unfortunately placed in the festival programme. They are poorly attended. Why not have them in the evenings? And why not in a smaller hall, as is proper for such music?

It would be good to see a definite move towards the playing of works by young, unknown composers of promise. The festival should keep an eye on the future and not always wait until a name is beginning to be known. We must not shout too loudly on this point, for last year the name of Arthur Oldham, an ex-R.C.M. student, did appear. This may be a sign of the times. As yet, the fields of modern choral and organ music have not been explored. Cheltenham might do worse than look towards these.

At the time of writing the fifth festival has just ended. The Hallé gave some superb performances, of Arnell's Fourth symphony, a work which made a deep impression, and of Gordon Jacob's "Symphonic Suite," which, rumour tells us, is to be made into a symphony. The English Opera Group gave us Benjamin Britten's "Let's make an Opera," an entertainment for children, in which the audience took part as the chorus and with the guidance of Norman del Mar sang with more than considerable gusto. "Lucretia" and "Albert Herring" were also performed.

The several chamber concerts included Phylis Tate's sensitive "Nocturne" for four voices and Bernard Steven's "Theme and Variations" for string quartet. The Liverpool Philharmonic concluded the festival with a performance of "The Planets." One of the interesting non-musical events was the unveiling of a plaque in memory of Holst, on the latter's birthplace, by Vaughan Williams, who made one of his all-too-rare speeches.

Little of next year's festival programmes are known as yet, but we have been promised a new symphony from E. J. Moeran, now a resident of the town, and another from William Alwyn. There are rumours of Holst operas and a new opera by Brian Easdale—but as yet only rumours. We shall wait eagerly for the new programmes, for now Dickens's Bumble will have to say of us, as he once did of someone else, "Oliver Twist asks for more."

PRAGUE—SPRING, 1949

By HUGH BEAN

ON the morning of May 12 three British students set out on a journey from England to Czechoslovakia. Representing our Empire, two colleagues and I were to be the only three British candidates to compete in the International Violin Contest for the Jan Kubelik prize, held in Prague, as an item of the annual Spring Festival. Before we left Victoria Station, many and varied were the formalities we had to confront. Besides giving details of any professional experience, all intending candidates had to declare that they were not at present nor had ever been connected in any way with a Fascist movement. Thus we were assured that no political bias would affect the judging of our performance, whatever nationality we claimed. After being selected by Dr. Pavel Eckstein and his committee as suitable candidates, visits to the Czech Consulate and Embassy in London as well as normal passport regulations were necessary before we were equipped with the necessary visas enabling us to book a passage from London to Prague without fear of meeting international and military difficulties.

Our first sight of the Continent was the famous Dunkirk Beaches. We proceeded two or three miles off the coast until we reached our port of arrival, Ostend, just four hours after leaving Dover, and at the station we enjoyed to the full the delicious sensation of buying ham rolls, oranges and other Continental provisions for the thirty-one hours' train journey ahead of us. Ninety minutes' fast travelling brought us through Bruges and Ghent to Brussels, which seems to have made a truly remarkable recovery after German occupation. It seemed wise at this point to replenish our already diminishing supplies with more provisions, but here we were limited to the extent of our Belgian currency.

At various stages in our progress through Germany, customary inspection of our documents was made by police officials. Proceeding slowly and dozing fitfully in our seats we reached Cologne,

truly a stricken city, roughly at midnight, and were greatly impressed by the sight of the moon shining through the Cathedral. At this hour of midnight all seemed a perfect setting for a German folk tale. Ruins of ancient castles on the banks of the Rhine lit by the moonlight presented a sinister panorama until we reached the industrial town of Frankfurt. Here in the early hours of the morning, stiff, tired, cold and irritable, we ate sparingly from our meagre rations, and then, finding the whole carriage empty, took a compartment each as a practice room and indulged in some very necessary technical practice. The next break was at Nürnberg, where we were shunted to a siding for a wait of some two hours till the train was reassembled with some coaches from Paris and Amsterdam as the Orient Express. Very soon we left industrial Germany behind and made good speed through the rapidly changing countryside to the pleasant surroundings of the American Zone, where all language difficulties dissolved. After having our military permits stamped we were allowed to proceed to the Czech frontier town of Cheb, but here our instrument cases were ruthlessly examined, violins shaken and peered into and clothes scrutinised. The Customs official was particularly suspicious of my rectangular violin case, designed in his estimation for the specific purpose of secreting arms. In the cool of the evening we proceeded through Czechoslovakia to Prague. Laden with luggage, exhausted, and with not a word of the language at our command, we were very grateful for the guidance of two former College students, living in Prague, who met us at the station and took us to our hotel.

After a sound night's sleep and a welcome breakfast we made our way to the Festival Office to report our arrival and to be introduced to the Secretary of the Festival Committee, Dr. Pavel Eckstein, who impressed us greatly by his courtesy and efficiency. He himself welcomed us and placed rooms in the Conservatoire at our disposal should we require them for practice. We were also given complimentary tickets for every concert in the Festival, a gesture which we very much appreciated as we were thus enabled to hear such orchestras as the Czech Philharmonic and the Budapest Philharmonic in Prague's outstanding concert hall, the Smetanova.

During our stay we were shown over the Prague State Conservatoire. The main difference we noticed, compared with our own College, was the almost complete lack of social life, there being neither common room nor cafeteria. The practising rooms were excellent, each being provided with a grand piano, a sound-proof door and lock and key. The Conservatoire gave us the impression of being ideally situated, easily accessible by tram from the centre of Prague, yet quite detached from the atmosphere of busy streets, overlooking as it does the river Vltava, and having ornamental lawns on two sides of the building.

As we were staying in a hotel our food was very good, but in the shops food and clothing is extremely scarce and almost everything severely rationed. Shoes such as we are used to wearing

cost roughly thirty pounds, and commodities the ordinary citizen is able to buy are of a very poor and inferior quality. Most of the contestants were being accommodated at the same hotel and it was a strange sound when travelling in the lift to hear the set pieces for the contest approaching and receding as one passed the floors. A few days before the contest was due to commence we were introduced by the Chairman of the Jury to the examiners. We were most interested to meet the great Russian violinist, David Oistrach, and although he could speak no English and we no Russian he impressed us as being a very likeable and unassuming personality. Also among the Jury were Arthur Grumiaux, from Belgium, and Max Rostal, representing England.

Each morning's candidates drew lots for the order of playing, and with the Jury curtained off at the side of the platform performed the compulsory item—the first movement of Mozart's A major concerto with Kubelik's cadenza. After an interval the Jury moved to the front row of the audience while the candidates played a movement of unaccompanied Bach and a piece of their own choice. At every stage of the contest the public was admitted and the hall was often packed fifteen minutes before the commencement of the performances. We, from England, felt considerable misgivings to find the hall at the beginning of a morning session enveloped in a thick cloud of smoke, with no windows, inadequate ventilation and artificially lit. The intense humidity made it uncomfortable even to sit in the hall, so we dared not think of its effect on our performance. However, few of the Continental contestants seemed seriously troubled by the heat.

On the Thursday I duly presented myself at the Conservatoire and, together with four other contestants, drew lots for order of performance. I was somewhat perturbed to find that I was to be followed by the youngest of the Russian candidates—a sixteen-year-old pupil of David Oistrach who, armed with a "Strad" and radiating confidence, played through every Paganini Caprice in the book with a flawless left-hand technique and uncanny intonation immediately upon taking his violin from its case. The other Russian candidates were all in possession of three great attributes for a violinist, namely, a first-class instrument (in each case a Strad or Guarnerius), flawless intonation and an impeccable left-hand technique, proving that the Russian teachers, following the tradition of Leopold Auer, are supreme in the production of young virtuosi.

The following day it was my companions' turn to compete, and after several more sessions of this eliminating round all the competitors were summoned to the Conservatoire to hear the results. Of the forty or so who competed, only nine were chosen as contestants for the next stage, among them all four Russian candidates, one American and my colleague, Alan Loveday. It was therefore with the greatest interest that we listened to the second round, for which the required pieces were two Paganini Caprices, a Smetana duet for violin and piano, "From the Homeland," and a concerto of the candidate's own choosing. In this

qualifying round the Russians once again proved indomitable, all gaining places. The only other successful candidate was Alan Loveday. To determine the order in which the five prizes were to be awarded the finally selected candidates were required to play their concerto with the Czech Radio Orchestra. Ultimately the first place was awarded to a nineteen-year-old Russian boy, a pupil of David Oistrach's pianist, with the other Russians in second, fourth and fifth places. Alan Loveday was awarded third place and his reception at his final performance strengthened the very great pleasure we had already felt in a candidate from England achieving this distinction.

The final prize-giving concert opened with the first movement of Tchaikovsky's violin concerto, played by Alan Loveday, and the last two movements by Viktor Pikaisen, the second prize-winner. The presentation of the prizes took place in the interval, a statuette of Kubelik accompanying the first prize, and the concert ended with a very fine performance of Brahms's concerto by Igor Bezrodnyi, the winner of the Kubelik prize. Each of the finalists was filmed playing an extract from their chosen concerto, but unfortunately we were scheduled to leave Prague before these were to be given a public showing.

This concert marked the conclusion of the violin contest, but as the British Council had asked us to give a concert in the Council Chambers, we were able to stay on for a few days and enjoy an afternoon's car ride through the Czech countryside (very kindly arranged for us by the British Council) and also a concert given by David Oistrach. Then began preparations for our return. Deciding against another long, grim train journey through Europe, we secured an air passage, and with many feelings of regret at leaving a city where we had been accorded such a welcome, eventually took off in a Douglas D.C.3 plane, passing over the forests of Germany, the flat lands of Flanders, the sand dunes of Dunkirk and the ribbon of water that was the English Channel before finally touching down in the pouring rain at Northolt some four hours after leaving Czechoslovakia.

It was with the greatest interest that we subsequently heard Mr. Rostal's broadcast talk on his impressions of the contest, illustrated with recordings he had made during performances, and we were particularly pleased at the credit he so generously accorded to our professor, Mr. Albert Sammons, who not only prepared us for the technical difficulties we were to face but who gave us the spirit of a truly great English violinist to take with us. Such praise as Mr. Rostal expressed we, each one of us, echoed profoundly.

Thus, in conclusion, I would say that, apart from the very rich musical experiences we gained, richer still were the contacts we made with other students of nations differing so much from our own. But most of all, the memory of the hospitality, sympathy and kindness of the people of Czechoslovakia with whom we came into contact will remain with us always.

THE NATIONAL YOUTH ORCHESTRA OF GREAT BRITAIN

By ISABEL SMITH

THOSE living in or around London had the opportunity to hear the National Youth Orchestra for the first time when it gave a concert at the Central Hall, Westminster, last April.

This orchestra was founded in 1947 by Miss Ruth Railton, giving its first concert in April, 1948, at Bath. Numbering as many as 106, the players, aged thirteen to nineteen, are selected by audition from all parts of the country.

Only too often young instrumentalists of considerable technical ability and true musical enthusiasm have had to exist on inevitably scratchy school orchestras or, at the best, local amateur symphony orchestras with incomplete wind sections. This orchestra, therefore, provides them with a chance of experiencing the thrill of playing in a full-size orchestra with expert instruction. Full-time music students at colleges such as ours are non-eligible, thus leaving all the places for those who lack our facilities.

The orchestra meets three times a year during the school holidays in a different town—so far it has visited Bath, Cambridge, Liverpool, London and Leeds—and for over a week tuition is given not only in orchestral playing but also in chamber music and the various theoretical branches. The staff of professors includes such noted musicians as Dr. Reginald Jacques, Leonard Hirsch, Henry Holst, Douglas Cameron, Keith Cummings, Gareth Morris and Frederick Thurston. At the conclusion of each course a public concert is given with a young soloist.

The student-professional tends to become a little cynical and hard-bitten—orchestral playing is our daily bread—therefore I went to their London concert prepared to criticise without mercy. I came away impressed and somewhat humbled; had all the other members of our College orchestras been there, I think they would have felt the same. Despite the simultaneous visit of the Hallé at the Albert Hall, the Central Hall was full, and no one there can have regretted their choice of concert.

What criticisms one can make of the concert are given without any need for making allowances for the youthfulness and infrequent meetings of the players. The concert, conducted by Dr. Jacques, opened with "Oberon," which received vigorous attack from the players, the strings gaining confidence as they became more accustomed to the hall. Beethoven's fourth piano concerto, musically played by Robin Wood, was accompanied competently, except for one or two ragged patches in the first and last movements. In Elgar's second "Wand of Youth" suite the percussion particularly had a chance to show off, the tambourine being played with admirable precision. A stirring performance of Dvorák's fourth symphony concluded the programme. Praise is due to the cellos

for a warm, rich tone in their solos in the opening and concluding movements. The wood-wind section was perhaps the least happy ; the individual instruments did not blend together too well, and the tuning was not perfect in the second movement. (Though in that particular death-trap how many professional orchestras are always perfectly in tune?) The brass was splendid in the climaxes and the first trombone gave us some thrilling moments.

Back-stage afterwards with some friends in the orchestra, I was able to meet some of these musicians. Many of them will become professionals ; for example, the principal viola and sub-leader have just won scholarships to this College and the principal cellist to the Academy, but many will remain amateurs and will reach their twentieth birthdays with great regret. There is, of course, a gradual change of personnel as players become too old or become full-time music students, but by now the tri-annual courses are reunions of enthusiastic friends and the atmosphere is quite remarkable.

The National Youth Orchestra is still a young organisation, but there is no sign of any growing pains, and we hope it may continue as successfully as it has begun.

“SINGING ROUND THE WORLD”

By MERCY COLLISON

“SONGS are her wings,” said a report on my trip which recently ended at Southampton on a flying boat. I may add that they were British songs, as I wanted to do my little bit in introducing this lovely part of our heritage where it was far too little known.

I set off in August, 1947, for the U.S.A. armed with a few valuable introductions and managed to work my way round the world in twenty months. I could only do odd recitals in schools, colleges and clubs in the States owing to the regulations, and similar ones apply in Canada, but there I was allowed to do a series of ten programmes in Vancouver schools for the Education Authorities. The Music Supervisor took me round to two schools on three days and two on two more, so that left time for sight-seeing, including a trip up the Fraser Valley with the County Library van. I met Audrey Piggott in Vancouver, very busy with her orchestral and radio work. After visiting Vancouver Island I returned to San Francisco and embarked on a very uncomfortable voyage in an old liberty ship for New Zealand.

In seven happy months there I gave over a hundred performances—platform and radio. Early in my visit I had two attacks of laryngitis, but luckily I am adaptable, and a bit of charing, baby minding and sewing saw me through, though at one moment I had precisely 6/5½d. in hand. I sang at a number of

schools, colleges, women's institutes and clubs, and did two weeks' tour in the South Island for Canterbury Adult Education Department and six weeks in Auckland. These worked on similar lines and were most interesting and enjoyable. The South Island has a colder climate and more majestic scenery and I was fortunate in having a week-end each at the Hermitage, near Mount Cook, and at Queenstown, both in the Southern Alps. The North Island is semi-tropical and I was filled with excitement over fern trees, lovely flowering shrubs and masses of great white wild arums in mid-winter. In both Islands I had the privilege of staying with many different families and sharing in their daily occupations, and I was greatly impressed with the keenness for music and other forms of art to be found in small outlying places and the standard of music in many schools.

Next I flew to Australia and Tasmania, where I had a good deal of broadcasting and some platform work, including recitals for the N.S.W. and Hobart Musical Associations and some schools.

Returning to Melbourne, I boarded the S.S. "Arawa" for Africa, but had time to make some records for future broadcasts and do some interviews on the air whilst in port at Adelaide and Perth. In Tasmania, John Nicholls, who is city organist in Hobart, accompanied me and later on I worked with two more old Royal Collegians, Mrs. Wilson McArthur (whose maiden name has escaped me) in Salisbury, where I made three records for broadcasting, and Eveline Harmsworth in Nairobi. I must mention the concert we had on the "Arawa" one night. There was a goodish swell and a strong wind, and in the end we had to bolt for cover in a sudden squall of rain, but Madame Rambert was as game as ever and some of her Ballet who were on board performed miracles on the swaying deck with no proper costumes or props and only a few gramophone records. The rest of us staggered on to the hatch and sang and played under difficulties to a most appreciative audience.

In Cape Town I had a number of delightful school audiences and broadcast on both English and Afrikaan programmes there and in Johannesburg. Here I left recordings of folk songs for the S.A.B.C. Library which I had already done in New Zealand and Tasmania. I just had time to make three records for the S. Rhodesian Radio Station in Salisbury before flying to Kenya. An interesting thing is that I have given the same programmes to New Englanders, Mexicans, Texans, Canadians, New Zealanders (including Maoris), Australians, Tasmanians, South Africans (including Afrikaans), S. Rhodesians and, in Nairobi, to Africans, Europeans and Indians—on one occasion to the Inter-Racial Club, where all three races meet on an equal footing. In every case our British songs have held the audience, and in the case of unaccompanied folk songs the appeal seems to be irresistible.

Just before leaving for home I gave a programme of these to the native nurses at Mengo Hospital, Campala, whereupon they

decided to put on a show for me two days later. This consisted of unison and part-songs, grave and gay, and a fascinating kind of marionette performance with a small figure hung flat against the wall waving its arms and legs to the accompaniment of a native drum and much rhythmic hand-clapping. Some of their traditional songs are lovely and they sing in harmony naturally, reminding one of Russian peasants or Welsh miners; but what filled me with great pride was two songs they made up for me to folk tunes. These were translated to me and ended with regret at my leaving and good wishes for a safe journey home.

R.C.M. UNION

The year 1949 will surely be remembered for some time to come as a year when there was a very real summer and when even the cold north rooms at R.C.M. were, on occasion, almost too warm.

Maybe the Union "At Home" of this year will also be remembered as "one of the best," the verdict given by many at the end of the evening. Plans had been laid well in advance in an endeavour to recapture some of the light-hearted fun of years past and once again the programme contained some judicious fooling.

The party was held early in the term, on Friday, June 10, and nearly 350 members and friends were there, amongst whom it was good to see many who had not attended for some years, and there was an animated buzz of conversation in the Concert Hall. The programme, given in the Parry Theatre, opened with a delightful group of English songs most excellently sung by Mr. Frederick Sharp, with Mr. Eric Gritten at the piano, followed by some exquisite oboe playing such as only Mr. Leon Goossens can give, which charmed everyone. Then came an impromptu item from no less a person than our President and Director himself, Sir George Dyson, to link the two parts of the programme together; this was a *tour de force* on the piano in—

(a) A potted version of a repertoire of the classics and

(b) An epitome of modern music, i.e. a different key in either hand. Next came a verse-speaking choir of students (trained by Miss Dorothea Webb) in a "classical" version of "The House that Jack Built." This was followed by a very clever skit on Folk Music and Dance given in inimitable style by Miss Dorothea Webb and Miss Margaret Rubel, with Miss Muriel Todd at the piano, and finally "Our Village Concert" brought the programme to a rousing close. As details of performers were not given it seems only right to pay tribute in these notes to the many kind members of the teaching staff who took part and gave up so much time to the development and performance of it. These were:—

Mr. Clive Carey, as Chairman; Mr. Norman Greenwood, Conductor; Miss Margaret Bissett, Vocalist; Mr. Eric Harrison, Harmonium and as the famous lady Pianiste; Mr. Hubert Dawkes, Euphonium; Messrs. Harry Stubbs, Stanley Stubbs, Eric Gritten and Edwin Benbow as the Four Pianists on one piano; and various students as the members of the "Silver Tuba Band." Grateful thanks to all these and to Mr. Eric Harrison in particular for scoring the band parts and in general promoting the fun.

Once again our gratitude to all kind helpers with the office work needful to run the "At Home" and to those of the College Staff without whose assistance we should be sadly adrift.

Before the end of term the Union lost two of its members, namely Mr. Malcolm Davidson and Miss Dorothea Webb, both of them professors

of singing and both of whom died very suddenly within a fortnight of each other. Miss Webb had been a member for a long time; she was a most valuable member who had always taken a great interest in the Union and never begrimed her help and skill, as witnessed on this last occasion. She will be grievously missed in many ways by very many folk.

PHYLLIS CAREY FOSTER, Hon. Secretary.

PART I

SONGS: (a) Come, let's be merry arr. Lane Wilson
 (b) Follow a shadow Parry
 (c) Devon, O Devon Stanford
 (d) Yarmouth Fair Warlock

FREDERICK SHARP

At the Piano—ERIC GRITTON

OBOE SOLOS: (a) Arioso Fiocco
 (b) Sinfonia Bach
 (c) Siciliana Templeton
 (d) Melody Nicholas
 (e) Jig Kelly

LEON GOOSSENS

At the Piano—EDWIN BENBOW

PART II

1. Johannes Domum Aedificavit Anon
 STOWIT-IN-THE-HOLE CERTIFIED CHOIR
2. F.O.L.K. Charlotte Mitchell
 Lecturer Miss OONAGH STEERFORTH
 Demonstrator Miss LILY TRUDGEON
 At the Piano Miss GRACE CODLING
 Produced by Margaret RUBEL
3. Our Village Concert
 Stage Manager JOHN CLEAR

AMONG THOSE ABSENT . . .

On Founders' Days, at prize-givings, at annual reunions and all large parties you can generally see, you must often have seen, hovering round the rim of the assembly a quiet man in grey. He wears a deprecating smile and never fails to return, with grateful vigour, such friendly signals as you may wave to people beside or just behind him. From time to time he moves purposefully to some goal that isn't there; but except for jogging a lady's elbow and spilling coffee down her dress nothing happens or can happen to him. You might think that, beyond the not-jogging of elbows, he has no ambition, no function. You would be wrong. He is, though not a guest of honour, one of those persons known humorously as honoured guests. Somebody has asked him and failed to turn up. Some-

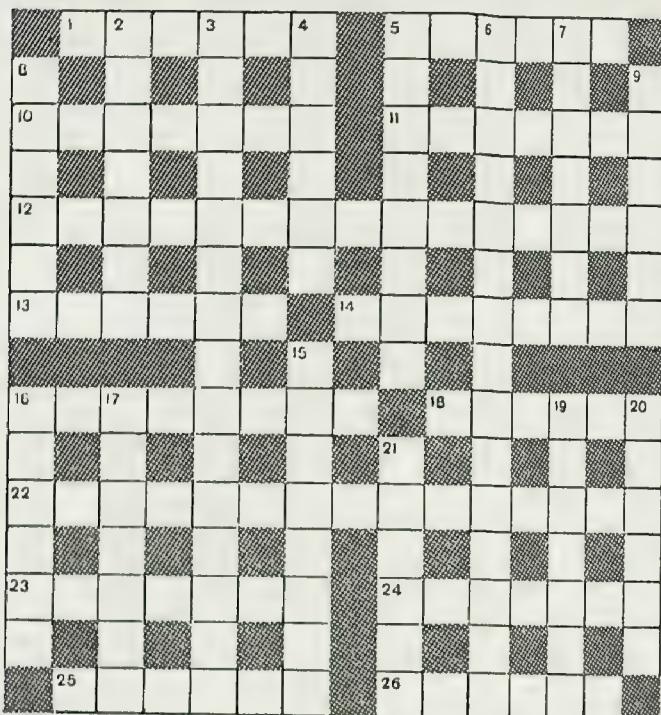
one has brought him, and forgotten him. He is very lucky to be there, and he knows it. He is doing his best, and nobody seems to know it. There isn't a soul in the room he's ever seen before.

On occasions when he is likely to be present, a moment always comes when I remember him and look for him. On Friday, June 10, the moment came half-way through the first part of the evening, the reception. I had a good look and—very extraordinary, something unheard of—he wasn't there. I told myself he must be there. He is the most regular attendant, the most confirmed party-goer I know. I looked again, not without anxiety. Could, I wondered, could the dear fellow be ill? I am not ashamed to say that my eyes smarted as I pictured him in the long ward trying to catch the attention of the nurse or even the doctor. My mouth, too, watered a little as I thought of the grapes I would have sent him if I had known the hospital's name or even his. My fancy had run some way, indeed, before the obvious explanation occurred to me and dispelled my fears. He *was* there. He was invisible, because he had at last struck a party where he was not allowed to trip round for ever, for ever not arriving; where jogging and not-jogging were one; where he had been drawn into some happy group in the centre of which he was chatting away as confidently as if he were principal of the Newhaven-cum-Dieppe Conservatoire or Director of Butlin Music. Yes, that undoubtedly is what had happened to him, and I felt proud that the organisers and members of the R.C.M.U. should have wrought the kindly miracle. For the first time in my life I couldn't find him at a party.

At least, I don't think I could. There was, a little later, a man in grey a few places ahead of me in the ice-cream queue—one of those very long queues which give you plenty of time to notice that the man in front of you has just had, or ought to have had, his hair cut, and that the lady in front of him—well, as I say, it was a very long queue with this man in grey a little ahead. When he had got to within two or three places of the front, he slipped out. Nobody minded; we all moved up one and that was all we cared. But when at last my turn came and I, wondering if I should find my partner still waiting, emerged with my two ices, I saw him again. He was last but one in the queue, the same queue. I started so violently that I jogged a lady's elbow. He didn't rush forward with a clean white handkerchief; and when, resuming my way, I gave my most encouraging smile not to his neighbours but straight to him, he wasn't even looking. Evidently I had been mistaken. Nevertheless, though there is something, I always think, peculiarly attractive about women with delicate appetites, I couldn't help urging my partner to eat a second ice. She was too attractive, and the best I could do was to take back our empty plates and leave them on a side table. He was then lying about fifth or sixth, nicely placed; but of course I couldn't wait.

I did not see him again (if it *was* him), and downstairs I completely forgot him—well, almost completely. The concert, a blend of professional perfection and amateur atmosphere, a mine of those apparently unrehearsed effects which call for such scrupulous rehearsing, had not the faintest difficulty in driving all other considerations from my mind—that is, nearly all other considerations. Just once, during an interval, that queue wriggled across my memory; and there was another incident, so trifling and silly that it hardly seems worth mentioning. In one of the brief, informal, introductory talks there was a joke. It was a local joke—the best kind of joke, in my opinion—and I was pained to note that my laughter, though satisfactorily loud, was a little late. I can only suppose that my experiences had left me nervous; for I caught myself glancing downwards at my knees, just as if I didn't know already that I was wearing my blue suit.

R.C.M. CROSSWORD



A book token for 10s. 6d. will be offered for the first correct solution received by Mr. Eric Harrison, c/o R.C.M. Union Office.

CLUES ACROSS

1. Its city was honoured by G. D. (6).
5. Turn off the wireless and start out (3, 3).
- 10, 23. Musically (7).
11. Most miserly, usually coupled with most expensive (7).
12. Clear ringing? (8, 7).
13. I'll do this with my eyes if you'll raise a glass with yours! (6).
14. These vessels carry their gear in their destinies (8).
16. Happens to those most fit (8).
18. Alien? (6).
22. =as= (2, 7, 6).
23. Instrument of low cunning (7).
24. On this he flew through the air with the utmost facility (7).
25. A 26 damsel is more likely to be the sound of this than this (6).
26. See 25 (6).

CLUES DOWN

2. Flavour is such a matter (2, 5).
3. Schoolma'am on the hop? (7, 8).
4. Observe! Boiling water is certainly this (6).
5. Music critic's job starts with error and ends with healing (8).
6. Is it a 1 across pride of lions in this? (9, 6).
7. American goods in train (7).
8. This range of hills in the Serpentine—women too (6).
9. A short Saint as is stops the circulation (6).

15. Holder of a sole right (8).
16. Epithet for Sibelius's hair (6).
17. English Renaissance (7).
19. Superlative tomb? (7).
20. Sampled orally (6).
21. Where to fix the stair-carpet rod (6).

R.C.M. STUDENTS' ASSOCIATION ACTIVITIES

SUMMER TERM, 1949

Summer terms must always, I feel sure, see some drop in enthusiasm as the weather improves. Perhaps the exceptional weather accounts for the very real drop in enthusiasm for the administrative side of the Association affairs. It is unfortunate that, while a goodly number are prepared to attend and criticise the various activities, so few will help the committee in their organisation. The committee have just as many pre-occupations as any other member of College.

In spite of the very small gathering at the last general meeting of the term, the main business, that of electing a new committee, was successfully carried out, with one exception. There were no nominations for a chairman, and the present one agreed to re-election for at least one term, the matter to be reviewed at the earliest opportunity. May he, as your Scribe, thank the retiring committee for their invaluable help and continued enthusiasm, at the same time welcoming the new committee, wishing them all zeal in their duties.

We all hope very much for a highly successful Christmas dance, though this is entirely dependent on your support and attendance. Dances in the last year have in almost every case shown a loss, due to the very small interest shown in them. It is very nearly essential to the future of the Association that this year should show improvement. Do remember that individual enthusiasm and publicity does more than all the posters we show.

During the term two concerts were given, both in the Donaldson Museum. The first, another composers' concert, was held on June 29. As before, this was extremely well attended. The following were represented in the programme: I. Copley, A. Garlick, C. Kittleson, T. Moore, P. Cork, B. Brockless and A. Walker. The programme was rather over-weighted with songs, but as all works presented were needed to make the full time, there was no other choice. Future contributors will perhaps note this.

Many criticisms have been offered over the choice of room (the Donaldson); the piano, with its own peculiar pitch, is no small drawback, but otherwise the atmosphere and size is surely the best available.

The second concert was that given by the Polyphonic Group on July 6. The first half of the programme, conducted by Timothy Moore, included music by Tye, Taverner, Morley, Dowland, Gibbons and Jaquet von Berchen, and in the second half, conducted by Eric Wetherell, Tomkins, Pilkington, Robert Jones, John Ward and Sweelinck were represented. So enjoyable was the concert that it made us all the more sorry to think that this was the last appearance of our two Polyphonic conductors. We have had their individual views on Tudor music presented to us in practical form, and every one of their concerts has given us something fresh and interesting to think and talk about. To both of you our many thanks and good wishes for what lies ahead.

During the term, members of the Polyphonic Group sang at a garden concert given by the Kingsley Musical Society in Hampstead, when a collection was taken in aid of the Infantile Paralysis Fellowship.

The term's sport has been mostly tennis, in which we unfortunately failed to join the London University League fixture list—the application was lost in the post, it being impossible to discover this fact until too late. There were, however, plenty of other fixtures in and around London.

The term's dance, a very small one, was held in Hammersmith Town Hall on July 4. The small numbers, however, in no way handicapped the enjoyment of those present.

The committee sincerely hopes that the Association will be very active during the Christmas term, but we would remind you that this is only possible with your help.

GERALD ENGLISH.

THE ROYAL COLLEGIAN IN LONDON

Sir Adrian Boult and Sir Malcolm Sargent between them conducted the bulk of the music at the Elgar Festival held at the Royal Albert Hall in early June. Sir Adrian conducted the symphony concert on June 7, and the concert on June 12 in which Mary Jarred took part. Sir Malcolm conducted the Royal Choral Society in performances of "The Apostles" on June 1 in which Gordon Clinton sang, "The Kingdom" on June 8 in which Janet Howe and Parry Jones sang, and "The Dream of Gérontius" on June 15, again with Gordon Clinton. He also conducted the symphony concert on June 5 and the children's concert on June 4.

In the same hall on May 2 a concert took place to celebrate the 70th birthday of Sir Thomas Beecham, which he himself conducted, and in which Gordon Clinton sang. On May 22 Dr. Jacques conducted the Bach Choir and the R.P.O. in a performance of Verdi's "Requiem." The New Era Concert Society's concerts on February 4 and March 25 were both conducted by Richard Austin, and included Vaughan Williams's Fourth Symphony and Tippett's Concerto for Double String Orchestra. George Weldon conducted the L.S.O. on May 15, and Sir Malcolm Sargent conducted it on May 1 and 4. The Royal Philharmonic Society's concert on April 27, which was conducted by Sir Adrian Boult, included Vaughan Williams's London Symphony.

A piano recital was given by Angus Morrison on April 30 at the Wigmore Hall. The Tudor Singers, conductor Harry Stubbs, gave a recital there on June 13 in which they sang "O vos omnes" by Vaughan Williams and "Thanksgiving" by Dyson. At the Chenil Gallery Donald Munro gave a Lieder recital on June 16, and Dorothy Erhart, Ursula Snow, and Rose Miller made "concerted music with harpsichord" on May 14.

The Morley College Choir and the Kalmar Orchestra, conducted by Walter Goehr and with Ralph Downes at the organ, gave a concert at the Central Hall, Westminster, on May 27. Norman del Mar conducted the Chelsea Orchestra in their Town Hall on May 31. Sir Thomas Beecham conducted the Philadelphia Orchestra at Harringay on June 9. On June 25 and July 2 the Renaissance Singers and their conductor Michael Howard gave two festival recitals of music by John Blow at Marylebone Parish Church. Neill Lambert conducted Passion music by Schutz at St. Nicolas Cole Abbey on April 8.

Performances of works by Collegians have been frequent. On June 15 there was a performance of Holst's opera "Savitri," in which Eric Shilling sang, at the Cowdray Hall. His "Rig Veda Hymns," Group 1, were performed on June 21 at the Central Hall, Westminster, by the Arnold Foster choir and orchestra, with H. T. Bowman taking part. Gordon Jacob's Suite in F was given its first public London performance at the Goldsmiths' College on June 18, conducted by Leslie Orrey. Bruna MacLean sang in the same concert. On July 1, at Church Hall, Onslow Square, Stephen Dodgson conducted his Symphonic Fantasia and "Salt-marsh," a fantastic dialogue. Gladys Lewis, Joy Solling, Peter Boswell, and Mercedes Bolger took part in this concert, which included Five Variants of Dives and Lazarus by Vaughan Williams. At the R.A. Galleries the Sonata in One Movement by Bernard Stevens and Sonata in G sharp by Franz Reizenstein were played on May 13. Van Beinum conducted Elizabeth Lutyens's Three Symphonic Preludes on May 5, and the Chamber Ensemble of the L.S.O. included her Chamber Concerto, Sinfonietta by Britten, Intermezzo by Searle, and the Clarinet Quintet by Bliss in their concert at Chelsea Town Hall on May 31.

THE ROYAL COLLEGIAN ABROAD

The Editor is very grateful to all those people who have sent an account of their recent activities for this number of the Magazine, but hopes to receive even more information for the next number. Please may it arrive not later than December 10, 1949.

The University of London Musical Society, conducted by Dr. Thornton Lofthouse, sang Holst's "Hymn of Jesus" and Vaughan Williams's "Sea Symphony" at a concert on June 25 at Central Hall.

Dr Lofthouse also conducted the University of Reading Choral and Orchestral Society in a performance of Bach's B minor Mass in the Great Hall of the University on May 22, the first performance of the work in the University Hall having been given under Dr. H. P. (afterwards Sir Hugh) Allen in 1908.

The Tudor Singers, conducted by Harry Stubbs, gave concerts for the Rugby School Music Club on May 29, and at Holy Trinity Church, Castelnau, Barnes, in the fourth annual festival of music on the Feast of Corpus Christi, June 16. Both programmes were divided between very old and modern composers, the latter including Vaughan Williams, Dyson and Bullock.

In a recital for the Horsham Music Circle, Margaret Bissett sang songs by Herbert Howells and Angus Morrison as well as arrangements by Arthur Somervell, Clive Carey and Harry Stubbs. She sang contralto solos in "Israel in Egypt" at Dorking on May 12, when Marjorie Avis was the soprano soloist, and again in the "St. Matthew Passion" at St. James's Church, Tunbridge Wells, on April 6. On the latter occasion the soprano soloist was Penelope Short, the organist Allan Bunney, and the conductor Robin Miller.

At the Haslemere Musical Society's last concert on March 26, Ralph Nicholson conducted works by Parry, Moeran and Gordon Jacob, with John Crust as the soloist in Jacob's Rhapsody for cor anglais and strings.

Frank Merrick's summer engagements have included two performances of Grieg's concerto with Rudolf Schwarz and the Bournemouth Orchestra, the second of the two concerts on August 12 being attended by 1,500 members of the Esperanto Congress from 31 different countries.

Tessa Robbins and Frederick Sharp were the soloists with Vic Oliver's British Concert Orchestra at the Winter Gardens, Margate, on April 15.

Iris Lemare's String Orchestra joined forces with the Sunderland Choral Society for a concert on April 29.

Gordon Clinton, appointed this term to the teaching staff of the R.C.M., has worked with Sir Thomas Beecham throughout the last three years in concerts, broadcasts and recordings, and sang the principal baritone role in the I.L.M.V. recording of Delius's "A Village Romeo and Juliet," as well as having the honour of taking part in Sir Thomas's seventieth birthday concert. Besides his numerous concert engagements since leaving College, he has also found time to discharge duties as a vicar choral of St. Paul's Cathedral and to conduct the Whitstable and District Choral Society.

During March Kendall Taylor played concertos with the Western Philharmonic Orchestra in Exeter (1) and Plymouth (2), with the City of Birmingham Orchestra in Birmingham (6), with Barbirolli at the Cannes International Festival (17), with the Liverpool Orchestra under Sargent (22), as well as giving recitals at Mansfield (8), Cannes (19), Eastbourne (27), Westminster E.D.A.C. (29), Oxted (30) and broadcasting (7 and 24). In April he gave a recital in Harrogate (15) and played concertos in Leeds with the Yorkshire Symphony Orchestra (23) and in Cheltenham with the C.B.S.O. (26), as well as twice broadcasting Skerjanc's piano concerto with the B.B.C. Northern Orchestra (21 and 22). In May he visited Birmingham for a concerto (5) and Sherborne for a recital (15), after which he spent nearly a month in Yugoslavia playing concertos, broadcasting, and giving recitals (with works by Ireland and Benbow in his programmes) in Belgrade, Ljubljana, Zagreb, Sarajevo, Skoplje and Rijeka. On returning in June he played a concerto at the Wolverhampton Festival of Con-

temporary Music (16) and gave a recital at Leeds (29), as well as a broadcast (22). In July he visited Birmingham and Scarborough for concertos (28 and 29) as well as broadcasting four times (1, 8, 9 and 18), and in August he played two concertos at the "Proms" (2 and 19) and two more at Buxton and Bournemouth (12 and 25), as well as broadcasting for the B.B.C. (8) and Radio Eireann (4).

Gordon Jacob's "Fantasia on the Alleluia Hymn," written at the invitation of the Peterborough Civic Arts Week, received its first performance in the Cathedral on May 28.

FESTIVAL NEWS

PALERMO (April 22 to 30).—Humphrey Searle's "Fuga Giocosa" and Elisabeth Lutyens's "The Pit" were heard during the I.S.C.M. Festival, and Colin Horsley gave a performance of Lennox Berkeley's piano concerto, with an orchestra conducted by Constant Lambert.

ALDEBURGH (June 10 to 19).—The festival, largely but not exclusively devoted to the music of Benjamin Britten, included this year the first performance of the new children's opera, "Let's Make an Opera!", which was given on June 14 and 17 under Norman del Mar. Other of Britten's operas performed were "The Rape of Lucretia," also under Norman del Mar, and "Albert Herring," under Ivan Clayton. Among numerous concert works given were Holst's Psalm LXXXVI, Britten's cantata "St. Nicolas" and "A Charm of Lullabies," Brian Easdale's "Bengal River," Frank Bridge's string sextet, Arthur Oldham's "Five Chinese Lyrics," some part-songs by Thomas Wood and some folk-song arrangements by Vaughan Williams and R. O. Morris. Performers included Benjamin Britten, Peter Pears, Norman del Mar, Ralph Downes, Marion Stein, Catherine Shanks, Irene Richards, David Mason, Joy Boughton, Leslie Woodgate, Cecil Aronowitz, Robin Orr, John Francis, Harvey Philips, Cliff Haines, Denis Dowling, Margaret Ritchie, Hans Geiger and Mark Foster.

WOLVERHAMPTON (June 15 to 18).—Among the works heard in this short festival were Britten's second string quartet and Bliss's piano concerto. Norman del Mar conducted the English Opera Group in a performance of Britten's "Let's Make an Opera!" and George Weldon conducted the City of Birmingham Orchestra.

HASTINGS (June 15 to 19).—This festival, the first Hastings has had since before the war, was devoted exclusively to the music of Mozart and Beethoven. Artists taking part included Herbert Menges, Leon Goossens, Neville Marriner, and, in a Critics' Forum, Frank Howes and Scott Goddard.

WINDSOR (June 25 and 26).—In this brief festival of church music, held in St. George's Chapel, were heard Herbert Howells's "Like as the hart desireth the water-brooks," Stanford's "The Lord is my Shepherd," W. H. Harris's setting for double choir of "Praise the Lord, O my soul," and the Services in E flat by Charles Wood and Walford Davies. Dr. Harris and Richard Latham conducted, and the organist was Philip Moore.

CANTERBURY (June 26 to July 2).—A performance was given in the Chapter House of "The Children of the Chapel," by Sydney Nicholson. Dr. Ernest Suttle conducted choral works in the Cathedral concert, and Dr. Jacques conducted a serenade concert given by his own orchestra in the Cloisters.

CHELTENHAM (June 27 to July 10).—This important festival, now in its fifth year, consists very largely of music by contemporary British composers. In a large and varied series of programmes some of the works given were Arthur Benjamin's viola concerto, played by Frederick Riddle, Vaughan Williams's "Serenade to Music" (orchestral version), Richard Arnell's fourth symphony (first performance), Philip Sainton's "Nadir" (first performance), John Ireland's "Mai-Dun," Gordon Jacob's Symphonic Suite, Dyson's "Concerto da Camera," Malcolm Arnold's overture

"Beckus the Dandipratt," and "The Planets" and a Scherzo from an uncompleted symphony by Holst. The English Opera Group gave performances of Britten's "Albert Herring," "The Rape of Lucretia" and "Let's Make an Opera!". The conductors were Norman del Mar and Ivan Clayton. Among other works performed were Gordon Jacob's Three Inventions for flute, oboe and piano, David Moule Evans's Suite for flute, oboe and piano, Rutland Boughton's "A Portrait," Britten's "A Charm of Lullabies," Vaughan Williams's "On Wenlock Edge," Bernard Stevens's string quartet and Richard Arnell's third string quartet. Performers included John Francis and Joy Boughton, and Frank Howes and Scott Goddard appeared in a Critics' Forum. On June 20 Dr. R. Vaughan Williams unveiled a plaque to the memory of Gustav Holst at the house where the composer spent much of his life, and in a short speech paid tribute to Holst's work.

HASLEMERE (July 16 to 23).—This, the 24th Haslemere Festival, was, as usual, devoted to music written between the 12th and the close of the 18th century, which was played on the instruments for which it was originally written. Performers included Kenneth Skeaping, Freda Dinn and Rudolph Dolmetsch.

CAMBRIDGE (July 30 to August 14).—Works performed included Purcell's "King Arthur," conducted by Boris Ord, "Twelfth Night," with music specially written by Patrick Hadley, Robin Orr's viola sonata, and some songs by Cyril Rootham. The Musical Director of the Festival was Patrick Hadley.

EDINBURGH (August 21 to September 11).—The most important, and the only truly international, of our festivals this year again included a large proportion of British music in the repertoire. Some of the works heard were Vaughan Williams's "Fantasia on a theme of Thomas Tallis," "Five variants of Dives and Lazarus," and "Four Hymns" for tenor, viola and orchestra, Bliss's "Music for Strings," Ireland's "London Overture," Arthur Benjamin's arrangement of a suite of Scarlatti's music for flute and strings, Michael Tippett's "Little Music for String Orchestra," Eugène Goossens's Concerto for Double String Orchestra, Gordon Jacob's oboe concerto, a new clarinet concerto by Malcolm Arnold, Cedric Thorpe Davie's ballad "The Beggar's Benison," some songs by Ivor Gurney and a symphony by Ian Whyte. Among the artists appearing were Eugène Goossens, Leon Goossens, Frederick Thurston, Thornton Lofthouse, Alan Paul, Ruth Pearl, Mary Carter, Harold Clarke and Ian Whyte.

HEREFORD (September 4 to 9).—At the Three Choirs Festival this year, Sir Percy Hulls last, performances were given of Vaughan Williams's "Pastoral Symphony," with the composer himself conducting, Dyson's "Quo Vadis," Part II of which was played for the first time, and Holst's "The Planets." In the opening service in the Cathedral Gordon Jacob's "Fantasia on the Alleluia Hymn" was played. Among the performers was Frederick Thurston.

JOHN WARRACK.

NEWS IN BRIEF

The prize of 500 dollars offered by the Koussevitzky Music Foundation, of Boston, Mass., for the promotion of new music, has been awarded to P. Racine Fricker for a symphony.

Cardiff Castle opened in September as the National College of Music and Drama, and Yvonne Tanner has been appointed tutor in pianoforte.

Raymond Fehmel writes from Australia to say that "much of Sir George Dyson's music is taught and sung at the Melbourne High School. We did the second performance in Australia last year of his 'Songs of Courage' set, and this year on our Speech Night, if no one else beats us to it, we shall do the first performance of the 'Four Songs for Sailors,' with 60 sopranos, 25 altos, 80 tenors, 100 basses, and the support of the big organ at the Melbourne Town Hall."

The Royal Philharmonic Society's Prize has been awarded to Stephen Dodgson.

BIRTHS

BAKER. On March 13, 1949, to Diana (née Pateman) and Michael Baker, of 11B, The Avenue, Beckenham, the gift of a son, Duncan James.

BOISSARD. On April 15, 1949, to Barbara (née Hall), a sister, Nicola, for Michael.

CLINTON. On April 28, 1949, to Phyllis (née Jarvis) and Gordon Clinton, a daughter, Rosemary Phyllis, a sister for David and Peter.

NICHOLSON. On May 12, 1949, to Gillian (née Ringland) and Ralph Nicholson, a daughter, Diana Ward.

MARRIAGES

BAYLISS—MILLAR. On December 20, 1948, at Bridlington, Stanley Alfred Bayliss to Jean Millar.

CLIFF HODGES—BIRKETT. On June 25, 1949, at the Priory Church of St. Bartholomew the Great, West Smithfield, London, John Gavin Cliff Hedges to Linnea Birkett.

DAVIS—CANTELO. On April 7, 1949, at St. Mark's, Regent's Park, Colin Davis to April Cantelo.

HAREWOOD—STEIN. On September 29, 1949, at St. Mark's, North Audley Street, the Earl of Harewood to Marion Stein.

JONES—ROBERTS. On April 7, 1949, at Hampstead, Geraint Jones to Winifred Roberts.

MARRINER—CARBUTT. On June 23, 1949, at Holy Trinity Church, Brompton, Neville Marriner to Diana Margaret Carbutt.

FROM THE PROFESSORS' LUNCHEON ROOM

In an establishment like the College, there must inevitably be much coming and going as years go by, but few people are able to look back on forty-two years of continuous and loyal service.

Such, however, is the record of Miss Doris Bowen—always just "Doris" to all who knew her at the R.C.M. In far away 1907, Doris looked after the Staff luncheon room and that of the men students.

In those days, the men and girl students were not allowed to use the same staircase or luncheon room! Twenty years ago, on the retirement of the late Mrs. Flowers, Doris was appointed to look after our luncheon room, and during the whole of the time that she has done so, she has carried out her duties most cheerfully and efficiently and to the advantage of everybody. She always kept our luncheon room invitingly spick and span, and it was a pleasure to find her at her post, cheerful and shrewd with her various hungry "clients."

She was usually able to produce the odd packet of cigarettes and box of matches even in the difficult days of scarcity.

It was with much regret that we all heard she had decided on a well-earned retirement.

On Friday, July 22, 1949, the Director, in a few aptly chosen words, presented her with a cheque on our behalf as a mark of our appreciation, and expressed the good wishes of us all, which will continue with her in her retirement.

There were also presentations from the clerical and other staffs.

S. G. P. S.

OBITUARY

DOROTHEA WEBB

JULY 10, 1949

Dorothea Webb put her whole soul into whatever she did, be it speech, song, or drama, and there can have been few who came into contact with her who did not catch some spark from her boundless enthusiasm. With every pupil she took endless pains, and in each one showed a whole-hearted and unflagging interest. Those who attended her classes in diction

which form part of the Opera School curriculum cannot have failed to be impressed not only by her deep understanding of all branches of the art of speech, from the technical elements of phonetics to an amazingly wide knowledge of English literature, but also by her insatiable desire to help those who would wish to know and delight in the things of beauty that she loved so much. If her message was not always fully appreciated by the more superficially-minded, to those with ears to hear it was of immense import. By all of us, both students and professors, who were her friends and colleagues, her vivid personality, her enchanting sense of humour, and above all her complete integrity and single-mindedness will not quickly be forgotten.

CLIVE CAREY.

Dorothea Webb (known to so many of us as Webbie) had many friends, but many more admirers of the wonderful intelligence and sincerity which she brought to bear on her art, or rather on each of the several forms of art in which she excelled. To most of the latter she appeared as a beacon, pointing with austere intensity to the rarified atmosphere of the highest and purest forms of the musical and dramatic. A great source of inspiration to the serious-minded student and artist, she appeared almost as an ogress to the casual dilettante.

I wonder how many of those who came into contact with her only as students or fellow artists were able to pierce the veil of austerity and intensity which enshrouded her while she was teaching or performing and discover the kindness, spontaneity and natural humour which endeared her so much to her friends.

Webbie had an essentially friendly nature, somewhat disguised by a strong disinclination to tolerate any form of insincerity, either artistic or personal, and a candour at times devastating, in making known her views on this subject. She never flattered others, and detested being flattered herself, and if one wanted to hear a criticism of one's artistic performances that was as frank as it was well considered, one could find no better person to ask. This candour was perfectly genuine, and no other attitude towards solicited criticism ever occurred to her.

Webbie had a lively sense of humour of the best kind, spontaneous, not artificially cultivated, and a very keen appreciation of the ridiculous. These qualities, combined with an exceptional endowment of the imitative faculty, essential to actress, comedienne, or raconteur, not only produced the delightful, humourous and burlesque performances with which she amazed those who had only known her as an intensely serious singer, but also many an evening of unflagging entertainment to her friends. I remember clearly one incident which showed that the thoroughness which characterised her work also manifested itself in her humour. Several years ago she stayed with us at Bognor during the summer holidays, and my husband told her an amusing story whose point depended on the pronunciation of a phrase of the type commonly known as a tongue twister. The story amused her greatly, and wishing to add it to her own extensive repertoire she spent the better part of the next hour walking to and fro on the beach practising this particular phrase, until she got it off pat.

Another side of her character, possibly even less suspected by those who only knew her in the studio or on the platform, was a fondness for walking and a great love of nature. Most of her holidays were spent on solitary walking tours which took her over the greater part of the south of England. On these holidays she passed many happy hours sitting in cottage kitchens talking to the owners. This love of nature she had inherited from her artist father, together with a keen appreciation of all styles of architecture, which helped greatly to produce the wide cultural background on which her art was founded.

One cannot write of Webbie without mentioning her devoted house-keeper and friend, Mrs. Shaw—"Shawkins"—who spent so many years of her life looking after her. It is probable that no one understood Webbie better than did Mrs. Shaw, and certainly her soundly practical nature made the most perfect complement that could be imagined to Webbie's intensely artistic character.

To those who knew her really well Webbie's death meant the loss of a beloved friend—to her many admirers the loss of a great artist.

VERONICA MANSFIELD.

The news of "Webbie's" death came with an impact such as one normally experiences only in bereavement within one's immediate family circle. It was a year since I had studied with her at College, but her personality and kindly influence extended always beyond time and direct contact. One never lost touch with Webbie; ever her interest and keenness were at hand and readily available; she was always "there."

Until Miss Gale gently imparted the tragic news the morning after her death,

The immediate reaction was incredulity. Webbie was so young, so virile, so gay ("A hundred and fifty years old and I can still sing top G!" she would say)—an artist superlatively gifted, keen and sincere, so evidently irreplaceable in the scheme of things; above all, she was kind, she was gracious, she was lovable as only a beautiful personality can be.

Her artistry was impeccable; she was meticulousness itself. Every student who came in contact with her was impressed by the extent and thoroughness of her knowledge of whatever subject she was teaching—and her subjects were legion. Schubert and Shakespeare were completely hers, as were Dialect and Deportment when she chose, and an endless catalogue of arts and sciences and eceteras. And execution was not less scrupulous—witness her classic performance at the last "At Home": the timing and delivery of that masterpiece of caricature were faultless and unforgettable.

She was so much more than a teacher. Her unaffected, frank, simple way of life "won" pupils to her without coercion or effort; she was completely unselfish, desiring only the welfare of the student and doing everything in her power to promote it—advising and securing other opinions for our benefit when she suspected any limitations in her abilities, arranging auditions, giving time and thought without stint to all our problems; all aspects of our student life were her concern—diet, for instance (it was war-time), study, concerts, social welfare—even matters spiritual. She spared no effort to make artists and not merely artistes.

And now she is gone. But still that gracious spirit exerts its influence on all who were privileged to know her.

"Kindly I envy thy songs perfection . . .
In it is cherishing fyre which dries in mee
Griefe which did drowne me: for now I admyre thee,
And as Ayre doth fulfill the hollownes
Of wasted walls; so it myne emptines,
Where lost and mov'd it did beget this sound
Which as a lame Echo of thyne doth rebound."

ERIC SHILLING.

FRITZ BENNECKE HART

JULY 2, 1949

Fritz Hart, who died in Honolulu last July, was a musician who had lived abroad for the last 40 years of his life and his varied and remarkable attainments are too little known in his own country. Hart was a Londoner both by birth and musical education. After a period as a chorister at Westminster Abbey, he became a student at the R.C.M. Among his friends and fellow students were Coleridge-Taylor, Holst, Hurlstone and, later, Vaughan Williams.

At the College, his literary bent and his passion for the theatre had opportunities for developing in parallel with his musicianship. These interests were later to find expression in the composition of more than 470 songs, apart from another 200 or so which he destroyed, and in the composition of more than 20 operas, the libretti of most of which he either wrote or adapted himself.

As a conductor, Fritz Hart was first associated with the Melbourne Symphony Orchestra in the late 1920's and with the Honolulu Symphony Orchestra from the mid-1930's until the time of his death. Apart from

creative work and conducting, the thirty years he spent in Australia were distinguished by his direction of the Melbourne Conservatorium of Music. Among the singers who were trained there during Hart's tenure of the Directorship were a number of those Australians who have made reputations abroad. Dame Nellie Melba took a very active interest in the vocal work of the Conservatorium. Unique among the music life of Melbourne in the 1920's were the operatic ventures of the Conservatorium—for instance, productions of Gluck's "Iphigenia In Aulis" and "Orpheus"; Purcell's "Dido and Aeneas"; Mozart's "Figaro," "Magic Flute" and "Così fan Tutte," as well as several of Hart's own operas. To the young composer who had the good fortune to study with Hart, his unique enthusiasm was a constant source of encouragement and inspiration, while his wide and practical experience of the various musical media made him an excellent technical mentor.

After several successful seasons as guest conductor with the Honolulu Symphony Orchestra, he accepted an invitation from the University of Hawaii to fill their newly-created chair of music. He combined the teaching work with the permanent conductorship of the orchestra. In the latter capacity, he exercised a considerable influence upon the serious musical life of Honolulu up till the time of his death.

Those who knew him well will remember the warmth and loyalty of his friendship, his effervescent enthusiasm, his inflexible artistic integrity and his devotion to the R.C.M. and all it stood for. **HUBERT CLIFFORD.**

MALCOLM DAVIDSON

JUNE 25, 1949

The sudden death of Malcolm Davidson on the eve of his tour to New Zealand for the Associated Board of the Royal Schools of Music, was a bitter blow and has left a void which those privileged to know him will feel for a long time to come.

He was of Scottish descent and his family belonged to a small clan in Nairn of which they were very proud. While his father was a master at Harrow, Malcolm Davidson became head of the School and later won a classical scholarship to Trinity College, Cambridge. In September, 1911, he entered the Royal College of Music, where he studied composition under Villiers Stanford, and piano and organ. When the first world war broke out in 1914 he joined the Cameron Highlanders and was subsequently severely wounded in the head. After the cessation of hostilities he returned to the Royal College of Music and continued his studies. Among his contemporaries were Patrick Hadley and Gerald Cooper, with both of whom he formed a close friendship. In 1922 he sang in the "Fairy Queen" at Cambridge, and in 1924 he went to the South of France where he assisted the late Jean de Reske as accompanist; under this great master he gained valuable knowledge in all branches of vocal work and particularly in opera. After that he went to Italy and studied singing under the late Signor Cotogni and made his début as Enrico in "Lucia di Lammermoor" at Sestri Levanti under the nom de théâtre of Davida Gordon. In this performance he wore the tartan of his clan and his kilt caused a great sensation in contrast to the fancy dress appearance of the other members of the company. In order to get further experience he joined an Italian Opera Company which was to tour Austria and Hungary, but, alas! misfortune overtook them and the company was stranded in Vienna without funds. Malcolm Davidson remained in Vienna for some years, where he studied with Madame Karchowska and enriched his experience in opera and lieder under her guidance. He did not possess a great voice, but his musicianly qualities and gifts of interpretation made his work interesting and accomplished. He was a first-class linguist and spoke French, German and Italian fluently.

Above all, he was a most gifted composer and wrote some beautiful songs, of which John Masefield's "Christmas at Sea" is one of the finest modern songs, incredibly moving and exquisitely written.

This cultivated, charming, sensitive and lovable person will be sadly missed both as a teacher and composer.

EDITHA CREPE.

ROBERT MURCHIE

JULY 26, 1949

Robert Murchie has passed away after a rather short and sharp illness following jaundice.

He was a flautist of great distinction and had held many first-class positions, such as principal flute with Sir Thomas Beecham during his Russian Ballet and opera seasons at Drury Lane and Covent Garden. After this he joined the Queen's Hall Orchestra under Sir Henry Wood as third flute and piccolo, and eventually succeeded that prince of flute players, Albert Fransella. Here he remained for many years giving great pleasure and satisfaction with his beautiful playing. On the death of Daniel Wood he and I were appointed professors of the flute at the Royal College of Music, and very many distinguished flautists received first-rate instruction from him. When the Queen's Hall Orchestra came to an end, "Bobbie" (as he was affectionately named by his colleagues) became principal flute with the B.B.C. Symphony Orchestra, where he remained for many years. Latterly he was at both College and Kneller Hall, and had a wide connection in orchestras of the first class in London.

Bobbie will be greatly missed. He had a very generous disposition and was the first to help anyone in distress. His place will be difficult to fill. In the 1914-18 war he served in a Canadian regiment and did much good work. He began his career in London as a scholar at the R.C.M.

CHARLES A. SOUPER.

REVIEWS

HEYDEY FREEDOM. Orchestral Suite by Inglis Gundry. Hinrichsen Edition. (Duration 15 minutes.)

VIENNA RHAPSODY. By David Moule Evans. Joseph Williams, Ltd. Full score, 30s. (Duration 12 minutes.)

The tasks of the music critics include many possible pitfalls, not the least of which is a notice of new scores from the publishers, performances of which he has never heard.

The qualifications of a reviewer must, of course, include the ability to read scores fluently, and assuming he is a tolerable pianist and an efficient sight reader, keyboard music and song present little difficulty; but the adequate realisation of a full score, probably in a complex modern idiom, is quite another matter. It presumes a musical perception which probably is the prerogative of the great conductors, for surely the secret of their greatness is this musical perception, the ability to grasp the whole fleeting canvas of sound and to convey this grasp to the players by an intelligible waggle of the stick and other gestures. And, of course, if you are really great you may add grunts, singing and even downright abuse.

Notices of performances obviously have different bases. The realisation is done for the critic; he judges the sound he hears and draws on his experience for comments, and we hope thrusting aside personal predilections, or, if not, making clear what they are.

This problem is very real at the present time when music on a larger scale than suites must be edifying, when it is morally decadent and overwhelmingly sentimental to write a tune the audience can recognise, and when to write music (so-called) you think of a musical formula, double it, add on a motto theme, halve it and take away the number you first thought of (always using every trick of augmentation, inversion and other confusing devices), and the answer may be music of international repute. I cannot resist the temptation of expressing here my personal disappointment at the striving for effect at the present time, the over-use of *col legno*, for example; I am thinking particularly of a whole movement of two-part waffle for flute (overblown) and clarinet which I heard recently.

There you have my predilections, and from them can be judged my pleasure at reading Dr. Evans's work in particular. The "Vienna Rhapsody" requires a normal orchestra with two additional percussion players. It follows in the train of "Invitation to the Dance" and "La Valse";

as its name implies, it is not just a waltz, neither is it programmatic ; its charm lies in suggestion and free formal treatment, coupled with good melodies and skilful orchestration.

Mr. Gundry's Suite brought to mind the problem I raised at the beginning of this notice about score-reading. It is rather difficult to hear at first sight. There are five movements, the fourth of which is "Solenne-mente," a graceful andante scored with restraint and including, here and there, some references to themes from other movements.

Why "Heyday Freedom"? The composer's note supplies the answer. Returning safely, he says, from "an Oddessey in the Royal Navy," he felt that some of the themes from his opera 'The Return of Odyseus' demanded new treatment in a symphonic way with the addition of fresh material. "The result was this orchestral Suite. It might be called the thank-offering of a man released from the drudgery and dangers of sea-life. The mood of a *liberty-man* on leave from the Navy was also like that of Caliban in 'The Tempest' when he had 'got a new master, got a new man.' So when I was persuaded (rather against my better judgment) to give the Suite a title I 'suffered a sea-change' from Homer to Shakespeare: . . . Heyday Freedom!"

Since the particular scene from which this quotation is taken is somewhat Bacchanalian, maybe the composer's judgment was the better.

The Suite has been performed at a Promenade Concert and broadcast by the B.B.C. Scottish Orchestra.

JOHN TOOZE.

A NEW APPROACH TO SCALES AND ARPEGGIOS. By Thomas Fielden. Joseph Williams. 1s. 9d.

Mr. Thomas Fielden makes a frontal attack on mechanical learning in normal scale practice for the student. His excellent little book insists on mind training as a counter to the automatisms of sheer finger mimicry. He shows the importance of the relationship of key to scales. "Students," he says, "are too apt to learn merely the notes of scales without realising their keys," and, moreover, they should learn to play chords of the keys as well.

His idea of thinking in fingering groups is good. "The solution of the problem of fingering lies in the appreciation of the groupings for any scale," says Mr. Fielden, and if the student learns to apply this "group system," it should prepare him to "finger" conveniently complex passages which he will find in the course of his subsequent study of musical composition.

Mr. Fielden has analysed some of the problems which confront the student, and has constructive suggestions which will enable him to overcome them. For example, his correlation of "thumb-under" and arm movement is one which will be facilitated with the application of the "group system."

Finally, he has contributed an interesting series of variations on scale exercises.

MARGERIE FEW.

SINGING CLASS MUSIC. Edward Arnold & Co. Series.

No. 834. **A BEGGAR IN THE SNOW. HARK AT THE WIND.** By Thomas Dunhill.

These two unison songs, which are simple enough to be taught by rote to young children, are essentially musical and beautifully shaped.

No. 837. **TO BE OR NOT TO BE.** By Colin Taylor.

A humourous unison song which gives scope for clear articulation and rhythmic precision, though the vocal line is too pianistic, and its pertness might pall with familiarity.

Nos. 830, 831 and 832. **THE HAYLOFT. THE SWING. BED IN SUMMER.** By David Moule-Evans.

These are easy unison songs, useful for quick teaching in class, if lacking the distinction to deserve polished performance.

No. 836. *BUNCHES OF GRAPES*. By Ernest Bullock.
A singable lilting unison song for a junior choir with imagination and a pretty tone.

No. 835. *THE GRANDFATHER CLOCK*. By Thomas Dunhill.
A unison song with a "tick-tock" accompaniment but enough harmonic and rhythmic interest to avoid monotony.

No. 839. *HALLO MY FANCY*. By George Dyson.
The apparent simplicity of this unison song is belied by its subtle construction. It would be a joy to teach to a small choir capable of sensitive phrasing and aware of the charm in the words.

No. 838. *A GREETING*. By W. S. Lloyd Webber.
This sustained unison song is published for a singing class, but a mature solo voice would do more justice to its fulsome quality.

No. 221. *MAY*. By William H. Harris.
A pleasant and lyrical three-part song for female voices.

ARNOLD'S CHORAL MUSIC, No. 522. *SING LULLABY*. By Timothy Moore.
An unaccompanied part-song for S.S.A.T.B. It combines madrigal style with modern harmonic idiom into a sensitive and lovely whole.

DIANA MCVEAGH.

PRIZES, 1949

The Director has approved the following awards:—

TAGORE GOLD MEDAL	...	...	...	Denis Vaughan
PIANO				
CHAPPELL MEDAL and NORRIS PRIZE	...	...	...	Anne Broomhead
HOPKINSON GOLD MEDAL and ELLEN SHAW WILLIAMS PRIZE	...	...	...	Doreen Stanfield
HOPKINSON SILVER MEDAL and HERBERT FRYER PRIZE	...	...	...	Shirley Welch
DANNREUTHER PRIZE	...	...	...	S. Heller
PAUER PRIZE	...	...	...	J. L. Crowson
BORWICK PRIZE	...	...	...	Irene Bubniuk
HERBERT SHARPE PRIZE	...	...	...	T. Rajna
MARMADUKE BARTON PRIZES	...	...	...	Winifred Carroll
McEWEN PRIZE	...	...	...	Evelyn Hughes
SINGING				
CLARA BUTT AWARDS FOR SINGERS	...	...	...	Olive Roach A. Downie Gladys Lewis W. K. Stevenson
HENRY LESLIE PRIZE	...	...	...	Jean Woods
ALBANI PRIZE (Women)	...	...	...	Olive Roach
GIULIA GRISI PRIZE (Women)	...	...	...	Audrey Geldard
MARIO GRISI PRIZE (Men)	...	...	...	A. Hallett
CHILVER WILSON PRIZES	...	...	...	Jean Carroll
DOROTHY SILK PRIZE	...	...	...	E. Riley
POWNALL PRIZE (Men)	...	...	...	Eileen Price
LONDON MUSICAL SOCIETY PRIZE	...	...	...	J. Hoban
VIOLIN				
HOWARD PRIZE	...	...	...	Jacqueline Ward
W. H. REED PRIZE	...	...	...	Elsa Jensen
STANLEY BLAGROVE PRIZE	...	...	...	A. W. Mony
NACHEZ PRIZE	...	...	...	A. D. Brown
DOVE PRIZE	...	...	...	J. Lensky
DOVE PRIZE	...	...	...	R. N. Nelson
BEATRICE MONTGOMERIE PRIZE	...	...	...	Barbara Penny

VIOLA

LESLEY ALEXANDER PRIZE ...	...	...	...	Not awarded
GIBSON PRIZE ...	...	...	...	Jasmine Karasawa

CELLO

LESLEY ALEXANDER PRIZE ...	...	...	...	Rosemary Pfaendler
STERN PRIZE ...	...	...	...	W. Simenauer
SCHOLEFIELD PRIZE ...	...	...	...	Maureen Lovell

WIND INSTRUMENTS

COUNCIL PRIZE ...	...	...	...	A. B. Solomon
EVE KISCH PRIZE ...	...	...	...	{ Penelope Hills Juliet Fenton
MANN'S PRIZE ...	...	...	...	W. E. Bush
COUNCIL PRIZE ...	...	...	...	B. Izen
COUNCIL PRIZE ...	...	...	...	P. F. Boswell
JAMES PRIZE ...	...	...	...	R. G. Moore
OLIVER DAWSON PRIZE ...	...	...	...	Patricia Stammers
COUNCIL PRIZE ...	...	...	...	Mary Farleigh

COMPOSITION

OCTAVIA AWARD ...	...	...	...	S. Dodgson
FARRAR PRIZE ...	...	...	...	Jack Cannon
SULLIVAN PRIZE ...	...	...	...	S. Dodgson
EDWARD HECHT PRIZE ...	...	...	...	Margaret Cobb

ORGAN

HAIGH PRIZE ...	...	...	...	D. Vaughan
PARRATT PRIZE ...	...	...	...	Eileen M. Challis
STUART PRIZE	P. J. Hurford
HURLSTONE PRIZE	{ B. Izen Alec Gibson

OPERA

LEWIS PRIZE	Gladys Lewis
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CONDUCTING

STIER PRIZE	{ H. F. B. Marshall R. Davies
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A.R.C.M. EXAMINATION

JULY, 1949

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Performing)—

Abramowitz, Roselyn	Morgan, Patricia Ruth
Anderton, Doris	Nash, Mary Frances Heddle
Bruce, Katharine Anne Doughty	Nicholson, Enid
Chary, Erika M.	Paul, Edna Alice
Conn, Eleanor Doreen	Pickerill, Anne Mariegold
Cox, Philip William	Pilcher, Kathleen
Cozens, Elizabeth Felicity	Riley, Edna Doreen
Crockett, Margaret L.	*Samuel, Horatia Mary
Element, Peter	Samuel, H. Juan
Firth, James McLaren	*Stevens, John William Eric
Fry, Joyce Maureen	Topping, Gillian Graeme
Giles, Keith Desmond	Walker, Thomas Mackenzie
Hankin, Marion	Watkin-Jones, Beryl
Lewin, Olive Wilhelmina	Whipp, Margaret Ann
Miller, Pamela Jean	Wilson, Janet B.
Moorhouse, Leslie Goodwin	

SECTION II. PIANOFORTE (Teaching)—

- "Brown, Marjorie Phyllis
- Clark, Patricia
- Collins, Doris Joan
- Connon, Oonagh
- Craske, Dennis James
- Dixon, Alfred
- Evans, Mary Constance
- Fairlie, Ray Philippa
- Finch, Dorothy Edith
- Fleming, Thomas
- Flowers, Nancy
- Fordyce, Terry
- Gilbert, Joan
- Halstead, Douglas
- Hill, Pauline June
- Hooper, Patricia
- Hull, Thomas William
- Keith, Alexander
- Lane, Barbara Kathleen
- Law, Janet Winifred
- Lepiakiewicz, Juliusz Kazimierz
- Levy, Beatrice Adelaide
- Lyon, Joyce M.
- Mager, June Kelk
- Milgrom, Muriel Rose
- Morris, Dorothy Steel
- *Pitstow, Margaret Elizabeth
- Price, Edward James
- Ratter, Thomas Marshall
- Reid, Enid Ruth
- Rose, Sydney Ross
- Ross, Margaret M. W.
- Rucker, Ann Marian
- Showers, Janet Mary
- Sloan, Edwin James Eric
- *Tickner, John Henry
- Travis, Harold Edwin
- Trueman, Brian William
- Watts, Dorothy Henrietta

SECTION IV. ORGAN (Performing)—

- "Hurford, Peter John

SECTION V. STRINGED INSTRUMENTS (Performing)—

- Violin*—
- Burchatt, Elizabeth Faith
- Davies, Susheela
- Humphreys, Sydney
- Lazarowich, Zonia
- "Lensky, Jan
- *Robbins, Tessa
- Terry, Douglas Fairchild
- Viola*—
- Croxford, Rosemary
- Frost-Smith, Janet
- Violoncello*—
- Cutforth, Alizon Jean
- Hayden, Elizabeth
- Double Bass*—
- Cooper, John Haughton Joseph

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

- Violin*—
- Avery, Marie Louise
- Batten, Elizabeth Katherine Ellen
- Chesney, James
- De Pledge, Janet Joy
- Dunn, Cynthia Gabrielle
- Larvin, Horace Albert
- McCleery, Joan Godfrey
- Violoncello*—
- *Mathews, Eleanor Gordon
- *Salmon, Margaret Henrietta
- Calthrop
- Broome

SECTION VIII. WIND INSTRUMENTS (Performing)—

- Bassoon*—
- Robinson, Arline Mary
- Waterhouse, William Robert
- Flute*—
- Kingsley, Paul
- Oboe*—
- Cowsill, David John Terence
- Trumpet*—
- Brand, Geoffrey Edward Fred

SECTION IX. SINGING (Performing)—

- Barrell, Domini Jean
- Beamish, Silvia Katharine
- Bulos, Afif Alvarez
- Clear, John Frederick
- Conradie, Judith J.
- Crook, Primrose May
- Dunkley, Mary Maxwell
- Edwards, Mary Gwendolyn
- Hallett, Alfred
- Hickman, Harry Royden
- Higham, Alice Marjorie
- Mackenzie, Monica
- Morgan, Edwin Howell
- Pewsey, Lillian Mary
- West, Kathleen Mary

SECTION X. SINGING (Teaching)—

- Bassin, Rose Ethel
- Haughey, Teresa Margaret

SECTION XII. COMPOSITION—

- Cork, Peter Thorrington

Keay, Marjory Macdonald

SECTION XIII. SCHOOL MUSIC (Teaching)—

Cook, Bramwell William Harold	Langdell, Maurice Alan
Cowlard, John William	Newson, Keith Raymond
Dolphin, Joan Agnes	Thomas, George Frederick
Edmonds, Francis Frederick Colton	

SECTION XIV. GENERAL MUSICIANSHIP—

Parkinson, John Alfred	Thackray, Rupert Manfred
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* Pass in *Optional Written Work*.

A.R.C.M. EXAMINATION

SEPTEMBER, 1949

The following are the names of the successful candidates :—

SECTION I. PIANOFORTE (Performing)—

Cochrane, Jean	Mollison, Mary Eveline
French, Edith Ellen	Van der Post, Mignonne
*Hayward, Audrey Mary	Yates, Victor Henry
Lloyd, Ruth Mary	

SECTION II. PIANOFORTE (Teaching)—

Boldon, Bernard Cecil	Ogg, Pamela Edèle
Boocock, Phyllis	Parker, Harold
Cooke, Elizabeth Mary	Pinto, Marjorie
Dodd, Arthur Albert	Stear, Kathleen Edith Mary
Harris, Rosina Gwendolyn	*Steele, Bernard Louis
Holmes, Walter Alfred	Steward, Joy
Howitt, Alan John	*Strickson, John Alfred
Hughes, Derele Lister	Taylor, Joan Diana
Ingram, Gwendoline	Turner, Pamela Marjorie
McInroy, Gwendolen Anne	Ward, Dorothy
Moakes, Patricia	

SECTION IV. ORGAN (Performing)—

*Leggat, Donald Albert

SECTION V. STRINGED INSTRUMENTS (Performing)—

Violin—	
Davison, Arthur Clifford	Ward, Jacqueline

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

Violin—	
Bartlett, Sybil Evelyn	Murdoch, Samuel Hamilton
Cannon, Jack Philip	Ross, Jean Doreen
Heal, Herbert E.	Williams, Dorothy

SECTION VIII. WIND INSTRUMENTS (Performing)—

Clarinet—	
Casimir, Anthony	

SECTION IX. SINGING (Performing)—

Broom, Edwin George Cecil	Morris, Thomas Michael Owen
Doveton, Diana Alice	

SECTION X. SINGING (Teaching)—

Murdoch, Margaret Livingston

SECTION XIII. SCHOOL MUSIC (Teaching)—

Barton, Arthur	Jackson, Stanley
Blanchard, Jeannie	*Nicholls, Roy
Carter, Claude	*Pattern, George Herbert
Dade, Donald Henry	*Southworth, Mary
Davies, Lionel Edward	*Whellams, Frederick Samuel

SECTION XV. MILITARY BANDMASTERSHIP—

Morgan, Frederick
* Pass in <i>Optional Harmony</i> .

NEW STUDENTS—CHRISTMAS TERM, 1949

Banks, Helen (Cheltenham)
 Bannister, Rosemary A. (Purley)
 Barlow, D. F. (Kettering)
 Beaumont-Smith, Stella (Mitcham)
 Biles, T. E. (Ebbw Vale)
 Bird, Jane E. (Bury St. Edmunds)
 Bishop, Patricia M. (Mitcham)
 Bourne, Ann (Wolverhampton)
 Bowyer, Muriel F. (Southall)
 Brook, Dorothy M. (Hereford)
 Cassal, Catherine A. (Carshalton)
 Catchpole, C. H. W. (New Malden)
 Charles, H. B. (Leicester)
 Cole, Jean M. (Twickenham)
 Cook, K. P. (Kings Lynn)
 Cook, W. J. (Beckenham)
 Cooke, Stella (Reading)
 Copson, Muriel J. (Northampton)
 Corlett, Sheila M. (Ramsey)
 Creed, Elizabeth M. (Harpden)
 Crofts, Margaret P. (Chesterfield)
 Cunningham, Hermione (Minchead)
 Davies, Elizabeth M. (Ilford)
 Davies, T. T. (Nottingham)
 Dunbar, J. (Doncaster)
 Dunstall, Elizabeth A. (Edinburgh)
 Elsey, Jean G. (London)
 Emlyn-Jones, Valerie M.
 (Mountain Ash)
 Farmer, Gemma M. (Kenton)
 Farrall, G. R. (Belper)
 Fennell, Jean (Coventry)
 Finney, Audrey W. (Isleworth)
 Fisher, Ann M. (London)
 Foulger, Mona R. (Swaffham)
 Franck, J. P. F. (Barnet)
 Gabriel, Judith (London)
 Goeau, Michelle M. (London)
 Goodman, Brenda J. (Taunton)
 Green, D. C. (Kenton)
 Griffiths, G. C. (Twickenham)
 Guard, Nancy M. (Whitstable)
 Hall, Susan C. (Bedford)
 Hare, Maureen A. (Coventry)
 Harvey, Denise G. (Bude)
 Hawling, J. D. (Cheltenham)
 Haydon, Margaret E. (Winscombe)
 Hayward, J. (Twickenham)
 Hegar, Kathleen F. (Coventry)
 Henry, F. W. (Tilbury)
 Hughes, B. J. (Felixstowe)
 Izen, R. (London)
 Jones, Janet D. (London)
 Jones, Mary (Pontypool)
 Karp, Adèle (Liverpool)
 Keddie, I. (Glasgow)
 Leech, Hilary I. (Bickley)
 Linley, Shirley D. (Melksham)
 Lipkin, M. L. (Liverpool)
 Livingstone-Learmouth, Jean,
 (Portmadoc)
 Lloyd, P. J. (Dogmersfield)

Luard, Jenifer R. (Tewkesbury)
 Lyle, Barbara M. R. (Burgess Hill)
 M'Kenzie-Hall, Muriel M.
 (E. Africa)
 McKegg, Dorothy (New Zealand)
 McKellar, K. (Paisley)
 McLean, H. J. (Canada)
 MacKenley, Joan B. (New Eltham)
 Mace, P. (Woodbridge)
 Major, Margaret R. (Coventry)
 Mathieson, H. J. (New Zealand)
 Mitchell, M. (Shrewsbury)
 Mobbs, K. W. (Kettering)
 Moor, Lucy P. (Norwich)
 Moore, D. H. (Farmborough Park)
 Moore, Hazel I. (London)
 Morehead, Ann J. (Hoddesdon)
 Morey, Cynthia (Leamington Spa)
 Morgan, R. J. (Tredegar)
 Moss, Joan V. (London)
 Nendick, Josephine A. (Ewell)
 Nicholls, Hilary M. D. (Reigate)
 Nicholson, C. J. (Colchester)
 Papastavrou, E. (Greece)
 Parsons, J. S. (London)
 Phillips, Gabrielle E. M.
 (New Zealand)
 Plevey, Christine R. (Holbeach)
 Pullar-Strecker, Barbara H.
 (Isleworth)
 Reeves, A. W. (Morden)
 Reid, W. D. (Sunbury)
 Reynard, Elizabeth J. (Glasgow)
 Risbridger, Jean G. (Sutton)
 Ritchie, Elisabeth (Sevenoaks)
 Roberts, J. B. (Manchester)
 Robotham, Carmen E. (Jamaica)
 Rundle, Patricia M. (Canada)
 Ruscoe, A. J. (Hereford)
 Scates, R. A. (Woodsford)
 Senior, R. S. (Salisbury)
 Shen, Grace S. W. (China)
 Sherman, Joan A. (London)
 Stevenson, Harriet I.
 (Leamington Spa)
 Sutton, Yvonne A. (Hove)
 Symons, C. J. (Croydon)
 Thomas, Gleena A. (Maesteg)
 Thomas, Rosemary M. (Leeds)
 Thorn, R. (Newbury)
 Thornton, A. R. (Lossiemouth)
 Tyre, J. L. (Ayi)
 Underwood, J. W. A. (Luton)
 Wall, Barbara A. (London)
 Watson, A. J. (Bromley)
 Willson, B. A. (Beckenham)
 Windsor, D. (London)
 Wintle, P. (Edinburgh)
 Woolford, D. (Leeds)
 Wheeler, W. G. (Kingston)
 Wilkinson, F. D. (New Zealand)
 Young, R. G. (Fordingbridge)

RE-ENTRIES—CHRISTMAS TERM, 1949

Bevan-Baker, J. S. (Stroud)	Mackintosh, I. A. (Surbiton)
Brown, J. (Grimsby)	Murray, A. D. (South Shields)
Castle, S. W. (Coulson)	Plummer, G. (Harrogate)
Clarke, A. E. J. (London)	Spedding, F. D. (Nottingham)
Clarke, L. R. (London)	Sturtivant, D. V. (Nottingham)
Cleveland, A. G. (London)	Taylor, B. W. H. (Ilford)
Joyce, R. H. (North Shields)	Vicebloom, S. L. (Thorpe Bay)
Lowe, F. E. (London)	

COLLEGE CONCERTS

WEDNESDAY, APRIL 27 (Recital)

ELSA JENSEN, A.R.C.M. (Associated Board Scholar—Canada) (Violin)

AND

ANN BROOMHEAD, A.R.C.M. (Scholar) (Piano)

SONATA for Violin and Piano in B flat major, K. 454	...	...	...	...	...	Mozart
VIOLIN SOLOS	...	...	(a) Meditation	...	...	Glinka
			(b) Hornpipe	...	...	Purcell Reed
			(c) Fugue	...	...	Tutini Kreisler
PIANO SOLOS	...	...	(a) L'isle joyeuse	...	...	Debussy
			(b) Ballade in F minor	...	...	Chopin
SONATA for Violin and Piano in D minor, Op. 108	...	...	...	...	...	Brahms

WEDNESDAY, MAY 4 (Chamber)

PIANO SOLOS	...	(a) Prelude in D minor	...	...	Chopin
		(b) Berceuse	...	...
		(c) Impromptu in F sharp major	...	...
MARYANN KISSAUN	(Associated Board Scholar—Malta)				
SONGS	...	(a) Auf dem Kirchhofe	...	...
		(b) Der Tod, das ist die kühle Nacht	...	...
		(c) Botschaft	...	...
		(d) O wüsst' ich doch den Weg zurück	...	...
		(e) Vergleibliches Ständchen	...	...
ANN DOWDALL, A.R.C.M.					
Accompanist—JEAN PARKER					
PIANO SOLO	...	Carnaval	...	...	Schumann
		AUDREY HAYWARD			
STRING QUARTET in F major, K. 590	...	...	...	...	Mozart
ELSA JENSEN, A.R.C.M. (Associated Board Scholar—Canada)					
SIMON STREATHFIELD, A.R.C.M. (Exhibitioner)					
GABRIEL BARNARD (Scholar)					
ALIZON CUTIORTH (Exhibitioner)					

WEDNESDAY, MAY 11 (Chamber)

PARTITA No. 6 in E minor	...	...	...	...	...	Bach
THOMAS RAJNA (Exhibitioner—Hungary)						
SUITE ITALIENNE for Cello and Piano	...	...	...	...	...	Stravinsky
ROSEMARY PFAENDLER, A.R.C.M. (Scholar)						
MARGARET HOWDEN, A.R.C.M.						
SONGS	...	(a) An die Musik	...	...	...
		(b) Die Forelle	...	...	...
		(c) Memnon	...	...	...
		(d) Die Post	...	...	...
SILVIA BEAMISH						
Accompanist—JEAN PARKER						
STRING QUARTET in B flat major, Op. 18, No. 6	...	...	...	...	...	Beethoven
SYLVIA TEITELBAUM (Associated Board Scholar)						
WALTER MONY, A.R.C.M. (Associated Board Scholar—Canada)						
BERNADINE WOOD (New Zealand)						
BRUNO SCHRECKER (Scholar)						

WEDNESDAY, MAY 18 (Chamber)

SUITE No. 2 in B minor for flute, strings and continuo	...	...	...	...	...	Ba h
Flute—PELEOPE HILLS, A.R.C.M. (Associated Board Scholar)	...	...	...	...	...
Violins—SYLVIA TEITELBAUM, A.R.C.M. (Associated Board Scholar)	...	...	...	...	...
GRANVILLE MORRIS (Scholar)	...	...	...	...	...
Viola—BERNADINE WOOD (New Zealand)	...	...	...	...	...
Cello—EINAR VIGLISSON (Iceland)	...	...	...	...	...
Bass—JULIET CUNINGHAM	...	...	...	...	...
Continuo—JEAN PARKER	...	...	...	...	...
SONATA for Violin and Piano in G major, Op. 13	...	...	...	...	...	Grieg
DENIS BROWN (Associated Board Scholar—Jamaica)	...	...	...	...	...
HAZEL LAWSON, A.R.C.M. (Associated Board Scholar—Jamaica)	...	...	...	...	...
SONGS	...	...	...	...	...
(a) La maja y el ruisenor (<i>Goyescas</i>)	...	...	...	...	...	Granados
(b) Rína	...	...	...	...	...
(c) Les berceaux	...	...	...	...	...	Turina
(d) Arpège	...	...	...	...	...
(e) Prison	...	...	...	...	...	Fauré
(f) Toujours	...	...	...	...	...
AUDREY GELDARD, A.R.C.M.	...	...	...	...	...
Accompanist—VIVIAN HOLDEN, A.R.C.M.	...	...	...	...	...
QUINTET for Clarinet and Strings	...	...	...	...	...	Gordon Jacob
BERNARD IZEN, A.R.C.M.	...	...	...	...	...
JACQUELINE WARD (Scholar)	...	...	...	...	...
DENIS BROWN (Associated Board Scholar—Jamaica)	...	...	...	...	...
JASMINE KARASAWA	...	...	...	...	...
ROSEMARY PFAENDLER, A.R.C.M. (Scholar)	...	...	...	...	...

TUESDAY, MAY 24 (Second Orchestra)

OVERTURE	...	...	The Merry Wives of Windsor	...	...	...	Nicola
CONCERTO for Piano and Orchestra	...	...	...	...	...	...
TOINE BURNIUK, A.R.C.M. (Associated Board Scholar—Canada)	...	...	...	...	...	...	Schumann

SYMPHONY No. 4 in E minor...	...	...	...	...	...	...	...	Bräms
Conductor: GEORGE STRATTON	...	...	...	...	...	...	...
Leader of the Orchestra: MARGIT PAUSON	...	...	...	...	...	...	...

WEDNESDAY, MAY 25 (Chamber)

CONCERT SONATA for Violin and Piano	...	...	...	...	...	...	...	...	Vivaldi
TREVOR CONNAH	...	...	...	...	...	...	...	...
ALISON HOLLAND, A.R.C.M.	...	...	...	...	...	...	...	...
PIANO SOLO	...	...	Fantasia in F minor, Op. 49	...	...	...	...	...	Chopin
MARY GILLARD, A.R.C.M. (Associated Board Scholar—Canada)	...	...	...	...	...	...	...	...
TRIO in A minor for Piano, Clarinet and Cello, Op. 114	...	...	...	...	...	...	...	...	Brahms
EILEEN CHALFIE, A.R.C.M.	...	...	...	...	...	...	...	...
FRANKE GURR (New Zealand)	...	...	...	...	...	...	...	...
WILFRED SIMENAUER (New Zealand)	...	...	...	...	...	...	...	...
SONATA for Cello and Piano	...	...	...	...	...	...	...	...	Samuel Barber
ALIZON CUTFORTH	...	...	...	...	...	...	...	...
ALISON HOLLAND, A.R.C.M.	...	...	...	...	...	...	...	...
SUITE No. 1 for two Pianos	...	...	...	...	...	...	...	...	Arensky
ERIC WARLEY, A.R.C.M.	...	...	...	...	...	...	...	...
RAYMOND HOLDER	...	...	...	...	...	...	...	...

WEDNESDAY, JUNE 1 (Chamber)

STRING QUARTET in C major, Op. 59, No. 3	...	...	...	...	...	...	...	...	Beethoven
JACQUELINE BOWER, A.R.C.M. (Associated Board Scholar)	...	...	...	...	...	...	...	...
ZONIA LAZAROWICH (Associated Board Scholar—Canada)	...	...	...	...	...	...	...	...
GABRIEL BARNARD (Scholar)	...	...	...	...	...	...	...	...
HELEN REYNOLDS	...	...	...	...	...	...	...	...

CAPRICE for Trumpet and Piano	...	...	...	...	...	...	...	...	E. Bozza
DAVID MASON, A.R.C.M.	...	...	...	...	...	...	...	...
GEOFFREY LAYCOCK, A.R.C.M.	...	...	...	...	...	...	...	...

PIANO SOLOS	...	...	...	...	...	...	...	...
(a) Ragamuffin	...	...	...	...	...	...	...	...	Ireland
(b) April	...	...	...	...	...	...	...	...
(c) Poissons d'or	...	...	...	...	...	...	...	...	Debussy

CAROL JUTTE, A.R.C.M. (Associated Board Scholar—Canada)	...	...	...	...	...	...	...	...
SONG CYCLE "The Curlew" for tenor voice, flute, cor anglais and string quartet	...	...	...	...	...	...	...	...
Tenor—BREACH RILEY, A.R.C.M. (Scholar—Australia)	...	...	...	...	...	...	...	...
Flute—JUDY FENTON, A.R.C.M. (Exhibitioner)	...	...	...	...	...	...	...	...
Cor Anglais—PETER BOSWELL (Scholar)	...	...	...	...	...	...	...	...
Violins—MALCOLM LATCHEM, A.R.C.M. (Scholar)	...	...	...	...	...	...	...	...
JAN LENSKY (Czechoslovakia)	...	...	...	...	...	...	...	...
Viola—GABRIEL BARNARD (Scholar)	...	...	...	...	...	...	...	...
Cello—ALIZON CUTFORTH (Exhibitioner)	...	...	...	...	...	...	...	...

Words by W. B. Yeats

THURSDAY, JUNE 2 (First Orchestra)

WEDNESDAY, JUNE 8 (Chamber)

PIANO SONATA in B flat major, K.570	...	...	...	...	...	...	Mozart
	GILLIAN TOPPING (Scholar)	...	...	...	...	...
SONATA for Violin and Piano in F major, Op. 24	...	...	...	...	...	...	Beethoven
	JUNE MASTERS, A.R.C.M.	...	...	...	...	...
	ANN BROOMHEAD, A.R.C.M. (Scholar)	...	...	...	...	...
SONGS	...	...	...	...	...	...	Purcell
	(a) Mad Tom	...	...	...	...	...
	(b) A hymne to God the Father	...	...	...	...	...	Pelham Humphrey
	(c) How jovial is my laughter	...	...	...	...	...	Bach
	RICHARD BOWEN (Exhibitioner)	...	...	...	...	...
	Accompanist: RHOSLYN DAVIES (Scholar)	...	...	...	...	...
SERLNADE for flute, violin, viola, cello and harp	...	...	...	...	...	...	Rousseau
	Flute—ANDREW SOLOMON, A.R.C.M. (Scholar)	...	...	...	...	...
	Violin—SIMON STRAITFIELD, A.R.C.M. (Exhibitioner)	...	...	...	...	...
	Viola—GABRIEL BARNARD (Scholar)	...	...	...	...	...
	Cello—FINNAR VIGFUSON, A.R.C.M. (Iceland)	...	...	...	...	...
	Harp—MICHAEL JEFERVIS (Scholar)	...	...	...	...	...

WEDNESDAY, JUNE 15 (Chamber)

FRENCH SUITE No. 6 in E major	... ... ... ... ...	MARY LEE, A.R.C.M. (Scholar)	Bach
SONATA for Violin and Piano in D minor, Op. 108	... ... ... ... ...	WALTER MONY (Associated Board Scholar—Canada)	Brahms
PIANO SOLOS	... ...	IRENE BUCHNIK, A.R.C.M. (Associated Board Scholar—Canada)	
	... (a) L'Idylle joyeuse	... ...
	(b) Sarabande } (Pour le piano)	... ...	Debussy
	(c) Toccata		
	LAMAR CROWSON, A.R.C.M. (U.S.A.)		
SONGS	... ...	(a) Weep no more	
		(b) Have you seen but a white lily grow?	
		(c) Seventeen come Sunday	
	EILEEN RILEY, A.R.C.M. (Scholar—Australia)		Ralph Wylie
	Accompanist: RALPH WYLIE, A.R.C.M.		
STRING QUARTET in A minor— <i>(For Jean on her birthday)</i>	... ...		Vaughan Williams
GLYNNNE ADAMS, A.R.C.M. (Associated Board Scholar—New Zealand)			
GILLIAN EASTWOOD (Scholar)			
JASMINE KARANAWA			
WILFRED SIMENAUER (New Zealand)			

WEDNESDAY, JUNE 22 (Chamber)

SONATA for Horn and Piano, Op. 17	... JAMES BAIRD (Orchestral Exhibitor)	... ... ... ... ...	... Beethoven
	GEORFFREY LAYCOCK, A.R.C.M.		
STRING TRIO in G major	... ZONIA LAZAROWICH (Associated Board Scholar— <i>Canada</i>)	... ... ... ... ...	E. J. Murray
	ISABEL SMITH, A.R.C.M.		
	HELEN REYNOLDS		
SONG CYCLE, "Dichterliebe" to words by Heine	... (a) In wunderschönen Monat Mai (b) Aus meinen Thränen (c) Die Rose, die Lille, die Taube, die Sonne (d) Wenn ich in deine Augen seh' (e) Ich will mein Seel' tauchen (f) Im Rhein, im heiligen Strom (g) Ich grölle nicht (h) Und wussten's die Blumen (i) Das ist ein Flöten und Geigen (j) Hör' ich das Liedchen klingen (k) Ein Jungling liebt ein Mädchen (l) Am leuchtenden Sommermorgen (m) Ich hab' im Traum geweinet (n) Altächtlich im Traume (o) Aus allen Marchen winkt es hervor mit weißer Hand (p) Die alten, bösen Lieder	... ... ... ... ...	Schumann
	ANDREW DOWNSIE (Caird Scholar)		
	Accompanist: RUTH LLOYD		
SONATA No. 2 for Violin and Piano	... MALCOLM LATCHIM A.R.C.M. (Scholar)	... ... ... ... ...	... Prokofie
	THOMAS RAJNA (Exhibitor— <i>Hungary</i>)		

WEDNESDAY, JUNE 29th (Chamber)

SONATA for Violin and Piano in G major, Op. 96	...	...	...	...	...	...	Beethoven
ZONIA LAZAROWICH (Associated Board Scholar—Canada)	...	...	...	...	...	...
JEAN PARKER	...	...	...	...	...	...
CANTATA "Crude! tiranno amor"	...	...	...	...	...	...	Handel
JEAN TRUSCOTT, A.R.C.M.	...	...	...	...	...	...
Accompanist: BARBARA WANDER, A.R.C.M.	...	...	...	...	...	...
SONATINA for Flute and Piano...	...	...	...	...	...	...	Lennox Berkeley
JUDY FENTON, A.R.C.M. (Exhibitioner)	...	...	...	...	...	...
JEAN PARKER	...	...	...	...	...	...
TRIO for Piano, Violin and Horn, Op. 40	...	...	...	...	...	...	Brahms
ANN BROOMEAD, A.R.C.M. (Scholar)	...	...	...	...	...	...
JACQUELINE WARD (Scholar)	...	...	...	...	...	...
MICHAEL MAGEE (Scholar)	...	...	...	...	...	...

TUESDAY, JULY 5th (Second Orchestra)

OVERTURE	...	...	...	Ruy Blas	...	...	...	Mendelssohn
ARIA	...	...	...	When a maiden takes your fancy (<i>Il Seraglio</i>)	...	...	...	Beethoven
				TREVOR KENYON (Scholar)	...	...	...
				Conducted by RHOSLYN DAVIES (Scholar)	...	...	...
PIANO CONCERTO No. 4 in G major	...	...	...	THOMAS RAJNA (Exhibitioner—Hungary)	...	...	...	Beethoven
ARIA	...	...	...	Convien partir (<i>La Figlia del Reggimento</i>)	...	...	...	Donizetti
				MARGOT ANDERSON	...	...	...
				Conducted by FRED MARSHALL (Scholar)	...	...	...
SYMPHONY No. 35 in D major, K.385 (<i>The Haffner</i>)	...	...	...	Conductor: MUIR MATHIESON	...	...	...	Mozart
				Leader of the Orchestra: JAN LUNSKY (Czechoslovakia)	...	...	...

WEDNESDAY, JULY 6th (Chamber)

SONATA for Cello and Piano in B major, Op. 99	...	...	...	...	...	...	...	Brahms
WILFRED SIMENAUER (New Zealand)	...	...	...	...	...	...	...
RAYMOND HOLDER	...	...	...	...	...	...	...
SONATA No. 1 for Violin and Piano in D minor	...	...	...	...	...	...	...	John Ireland
SIMON STREATHFIELD, A.R.C.M. (Exhibitioner)	...	...	...	...	...	...	...
RAYMOND HOLDER	...	...	...	...	...	...	...
QUINTET for Clarinet and Strings, Op. 146	...	...	...	...	...	...	...	Reger
COLIN DAVIS, A.R.C.M. (Scholar)	...	...	...	...	...	...	...
SYLVIA TEITELBAUM, A.R.C.M. (Associated Board Scholar)	...	...	...	...	...	...	...
ELSA JENSEN, A.R.C.M. (Associated Board Scholar—Canada)	...	...	...	...	...	...	...
BERNADINE WOOD (New Zealand)	...	...	...	...	...	...	...
BRUNO SCHRECKER (Scholar)	...	...	...	...	...	...	...

WEDNESDAY, JULY 13th (Chamber)

QUINTET for Oboe and Strings...	...	...	...	...	...	...	...	Arthur Bliss
PETER BOSWELL, A.R.C.M. (Scholar)	...	...	...	...	...	...	...
MALCOLM LATCHEM, A.R.C.M. (Scholar)	...	...	...	...	...	...	...
GRANVILLE MORRIS (Scholar)	...	...	...	...	...	...	...
ERIC SARGON (India)	...	...	...	...	...	...	...
ALIZON CUTFORTH (Exhibitioner)	...	...	...	...	...	...	...
PIECE for Flute solo	...	...	...	PAUL KINGSLY	...	...	...	Ibert
IMPROVPTU for Harp solo	...	...	...	MICHAEL JEFFERIES, A.R.C.M. (Scholar)	...	...	...	Fauré
VARIATIONS for Clarinet, Violin, Viola and Cello	...	...	...	COLIN DAVIS, A.R.C.M. (Scholar)	...	...	...	Hindemith
SYLVIA TEITELBAUM, A.R.C.M. (Associated Board Scholar)	...	...	...	BERNADINE WOOD (New Zealand)	...	...	...
BRUNO SCHRECKER (Scholar)	...	...	...	ALIZON CUTFORTH (Exhibitioner)	...	...	...
"THE BULLFIGHTER'S PRAYER" for String Quartet	...	...	...	ELSA JENSEN, A.R.C.M. (Associated Board Scholar—Canada)	...	...	...	Turina
SIMON STREATHFIELD, A.R.C.M. (Exhibitioner)	...	...	...	GABRIEL BARNARD (Scholar)	...	...	...
ALIZON CUTFORTH (Exhibitioner)	...	...	...		...	...	...
SEXTET for Woodwind ...	...	...	Flute—PAUL KINGSLY	...	...	...	...	John Addison
Oboe—DAVID COWSILL (Scholar)	...	...	...	...	...	...	...
Cor Anglais—PETER BOSWELL, A.R.C.M. (Scholar)	...	...	...	...	...	...	...
Clarinet—GEOFFREY ENNOTT (Scholar)	...	...	...	...	...	...	...
Bass Clarinet—RONALD MOORE	...	...	...	...	...	...	...
Bassoon—WILLIAM WATERHOUSE (Scholar)	...	...	...	...	...	...	...

COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given by the County Council Junior Exhibitioners on Monday, July 4, 1949, at 5.30 p.m. Pianoforte solos were played by Robert Young, Joan Crawley, Eileen Broster, Robert Gittings, Jean Risbridger, Stella Smith, Douglas Moore, Pat Bishop, Hilary Leech, and pianoforte duets by Jean Beames and Erika Roth. Violin solos were played by Michael Aufenast (accompanist: Paulette Oyez) and Anne Ashenhurst (accompanist: Joan Ryall). The slow movement from a violin concerto was played by David Bullock, and the slow movement from a concerto for two violins by Valerie Seagrove and Colin Gough. A trio was played by Christine Harrison, Jane Peters and Anne Theedam, and a suite by Jane Oliver, John Hursey and Christopher Ely. The Junior Choir sang two pieces, conducted respectively by K. Bell and U. Badcock, and the Senior Choir sang two items, conducted by M. Humby. The Orchestra played ballet music from "Orpheus" (solo violins: Carol Attwater and Shirley Sangwine), conducted by Freda Dinn.

DRAMA

A performance by the Dramatic Class was given in the Parry Theatre on Friday, May 20, at 5.30 p.m.

"LADY PRECIOUS STREAM"

An old Chinese play done into English according to its traditional style

By S. I. HSIUNG

His Excellency Wang Yun (The Prime Minister)	...	JOHN OXLEY
Madame Wang, of the Chen family (his wife)	...	MARIANNE KISSAUN
Su, The Dragon General (their eldest son-in-law)	...	SHEILA YOUNG
Wei, The Tiger General (their second son-in-law)	...	DAVID HALL
Golden Stream (their eldest daughter, Su's wife)	...	JOY SOLLING
Silver Stream (their second daughter, Wei's Wife)	...	EILEEN PRICE
Precious Stream (their third daughter)	...	JEAN CARROL
Her maid	...	CHRISTINA PARISH
Hsieh Ping-Kuei, their gardener	...	EDWIN BROOME
Suitors: First	...	DOREEN ORME
Second	...	SHEILA HOWARTH
Third	...	ELIZABETH ROBINSON
Fourth	...	MARJORIE ROWLEY
Driver	...	ELIZABETH ROBINSON
Maid to Madame Wang	...	MARGARET GIBSON
Mu	...	JAMES MONTGOMERY BAIRD
Executioner	...	ALISON HUNN
His Excellency the Minister of Foreign Affairs	...	RICHARD BOWEN
Her Royal Highness the Princess of the Western Regions	...	MARJORIE ROWLEY
Western Attendants	...	ALISON HUNN, RICHARD BOWEN
Eastern Attendants	...	SHEILA HOWARTH, ELIZABETH ROBINSON
Property Men	...	BETTY WOOD, JENNIFER TOWNROW
Honourable Readers	...	MARJORIE ROWLEY, JOY SOLLING EILEEN PRICE, DOREEN ORME

The play produced by MARJORIE MEAGHER

Stage Manager: JOHN CLEAR

Music specially composed by SHELLEY AUSTIN

Conducted by RHOSLYN DAVIES

OPERA REPERTORY

Opera Repertory performances were given in the Parry Theatre on Thursday and Friday, July 14 and 15, 1949, at 5.30 p.m., with the First Orchestra. Conductor: Richard Austin.

"SUOR ANGELICA"

(English translation by HERBERT WITHERS)

Sister Angelica	...	...	...	...	...	MARY DAWSON (July 14)
The Abbess	...	...	...	...	...	GLADYS LEWIS (July 15)
The Monitor	...	...	...	...	...	JEAN TRUSCOTT
Two Lay Sisters	...	...	...	...	...	SHEILA YOUNG
The Mistress of the Novices	...	...	...	...	...	CHRISTINA PARISH, EILEEN PRICE
Sister Osmina	...	...	...	...	...	JOY SOLLING
Sister Genovieffa	...	...	...	...	...	MARJORIE ROWLEY
Two Novices	...	...	...	...	...	ROSALIND ROWLANDS
Sister Dolcina	...	...	...	...	...	JEAN CARROL, SHEILA JONES
The Nursing Sister	...	...	...	...	...	ELIZABETH ROBINSON
Two Begging Sisters	...	...	...	...	...	BETTY WOODS
The Princess (Angelica's Aunt)	...	...	...	...	...	DOREEN ORME, MONA ROSS
The Virgin	...	...	...	...	...	SILVIA BEAMISH
The Child	...	...	...	...	...	ELIZABETH BARBER
Sisters	...	...	...	...	...	RICHARD HUNT
					{	SHEILA HOWARTH, PEGGY VOICE
						JOAN HADLOW, JUNE WEEKES

SCENE: In a Convent towards the end of the 16th century

"GIANNI SCHICCHI"

(English translation by PERCY PITT)

Zita (Buoso's cousin)	...	...	...	...	...	PATRICIA BARTLETT
Rinuccio (Zita's nephew)	...	...	...	...	...	EREACH RILEY (July 14)
Gherardo (Buoso's nephew)	...	...	...	...	...	DUNCAN ROBERTSON (July 15)
Nella (his wife)	...	...	...	...	...	LESLIE ANDREWS
Gherardino (their son)	...	...	...	...	...	MARY PERKS
Betto di Signa (poor relation of Buoso)	...	...	...	...	...	CHRISTINA PARISH
Simone (Buoso's cousin)	...	...	...	...	...	OWEN GRUNDY
Marco (Simone's son)	...	...	...	...	...	WILLIAM STEVENSON
La Ciesca (his wife)	...	...	...	...	...	ANTONY VERCOE
Gianni Schicchi	...	...	...	...	...	JEAN TRUSCOTT (July 14)
Lauretta (his daughter)	...	...	...	...	...	ELIZABETH BARBER (July 15)
Master Spinelloccio (a doctor)	...	...	...	...	...	ERIC SHILLING
Ser Amantio di Nicolao (a lawyer)	...	...	...	...	...	JOY HOODLESS (July 14)
Pinellino (a cobbler)	...	...	...	...	...	MARGOT ANDERSON (July 15)
Guccio (a dyer)	...	...	...	...	...	ANDREW DOWNIE
						TREVOR KENYON
						JOHN OXLEY
						RICHARD BOWEN

SCENE: Bed-chamber in the villa of Buoso Donati

Director of Opera: CLIVE CAREY

Assistant Producers: JOYCE WODEMAN and JOYCE WARRACK

Stage Manager: JOHN CLEAR

Scenery designed and painted by ERIC HAYWARD-YOUNG

Costumes in "Gianni Schicchi" by PAULINE ELLIOTT

Leader of the Orchestra: WALTER MONY

DATES, 1949-50

AUTUMN TERM	...	...	September 19, 1949, to December 10, 1949
SPRING TERM	...	...	January 2, 1950, to March 25, 1950
SUMMER TERM	...	...	April 24, 1950, to July 15, 1950

PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1949

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, SEPT. 21, at 5.30 p.m.
Recital of Cello Sonatas and
Organ Music
Rosemary Pfaendler, Marian
Hirst, Denis Vaughan

Second Week

WEDNESDAY, SEPT. 28, at 5.30 p.m.
Chamber Concert

Third Week

WEDNESDAY, OCT. 5, at 5.30 p.m.
Chamber Concert

Fourth Week

WEDNESDAY, OCT. 12, at 5.30 p.m.
Chamber Concert

Fifth Week

WEDNESDAY, OCT. 19, at 5.30 p.m.
Chamber Concert

†*THURSDAY, OCT. 20, at 3 p.m.
Special Concert

Sixth Week

TUESDAY, OCT. 25, at 5.30 p.m.
Second Orchestra

WEDNESDAY, OCT. 26, at 5.30 p.m.
Chamber Concert

THURSDAY, OCT. 27, at 2 p.m.
Concerto Trials

Seventh Week

WEDNESDAY, NOV. 2, at 5.30 p.m.
Chamber Concert

Eighth Week

WEDNESDAY, NOV. 9, at 5.30 p.m.
Chamber Concert

Ninth Week

WEDNESDAY, NOV. 16, at 5.30 p.m.
Chamber Concert

Tenth Week

WEDNESDAY, NOV. 23, at 5.30 p.m.
Chamber Concert

FRIDAY, NOV. 25, at 5.30 p.m.
Drama

Eleventh Week

TUESDAY, NOV. 29, at 5.30 p.m.
Second Orchestra

WEDNESDAY, NOV. 30, at 5.30 p.m.
Chamber Concert

Twelfth Week

WEDNESDAY, DEC. 7, at 5.30 p.m.
Chamber Concert

* THURSDAY, DEC. 8, at 5.30 p.m.
First Orchestra

* Tickets are required for these concerts.

†* This is a special concert for which one ticket will be allotted to each Subscriber in so far as they are available and in order of application before October 15. It is regretted that Subscribers' current tickets cannot give admission to this concert.

H. V. ANSON, *Registrar*

